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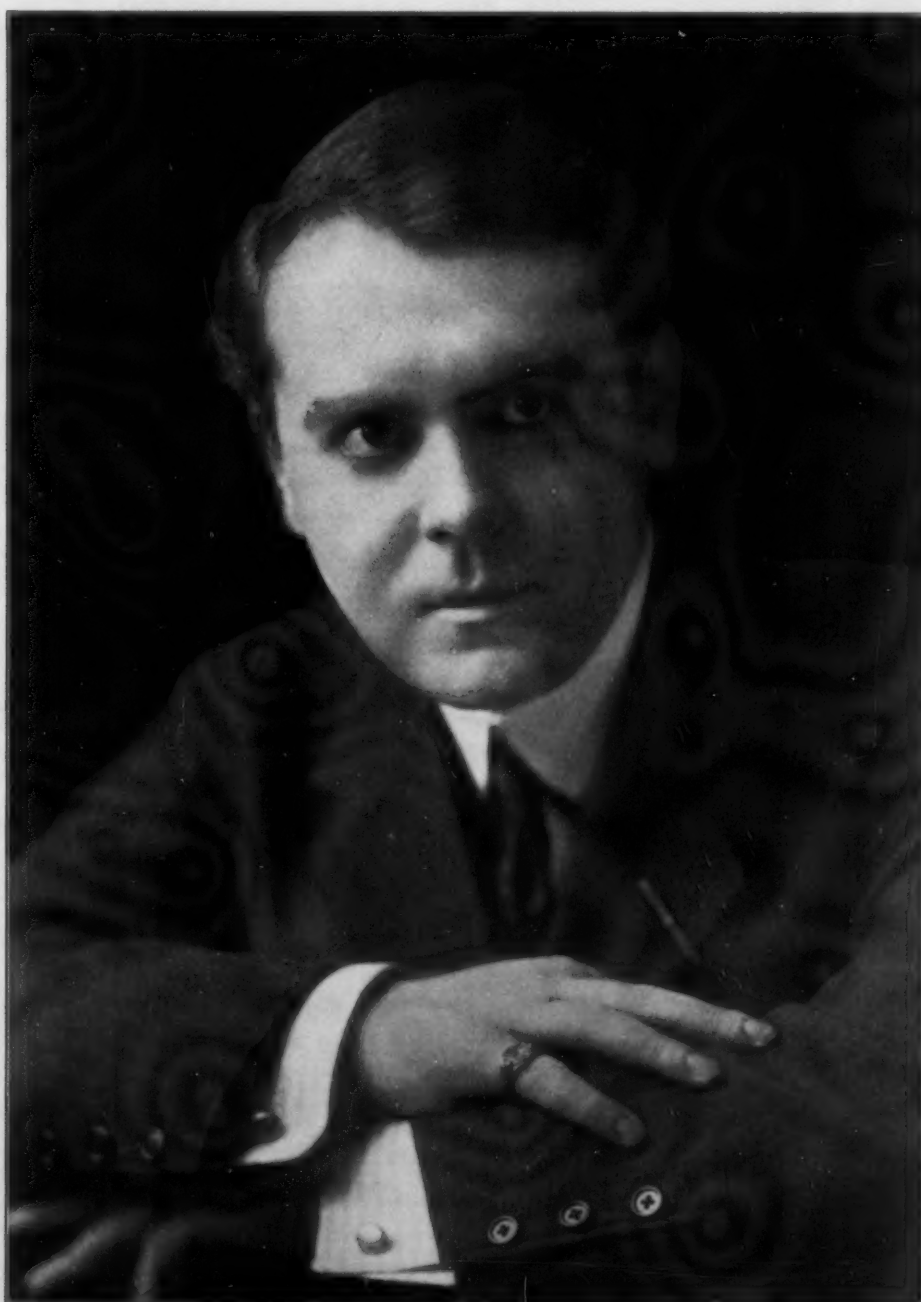
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THE FRANZ LISZT CENTENARY CELEBRATION AT BUDAPEST.

BY ARTHUR M. ABELL.

BUDAPEST, October 26, 1911.

The memory of the Franz Liszt centenary celebration at the Hungarian capital will be handed down to posterity as one of the most remarkable, brilliant and inspiring events in the entire annals of music. The guests of honor from abroad, the local art world, the city, the court, the nation, joined forces with warm devotion to the cause, and with infinite self-sacrifice and enthusiasm in offering homage to the memory of the life and works of Hungary's illustrious son.

The program of the five days of festivities was planned and executed with a breadth of vision and loftiness of spirit wholly commensurate with the character of Liszt as a man and as an artist.

The moving spirit, the executive head and the central figure in this great undertaking was Count Zeza Zichy, the president of the committee of the Budapest Liszt Society. As prominent citizen, as president of the Royal Conservatory, as Liszt pupil and friend of all the celebrated disciples of his master, as composer of national repute, as Privy Councillor and Chamberlain of His Majesty the Emperor, Count Zichy is a commanding personality, possessing that rare combination of associations that enabled him to enlist the services of all the artistic, civic, national and Court forces necessary in order to make the festival loom up, a thing apart in the history of the art of music.

The greatest feature of the musical program was the opportunity to hear in succession such world famous Liszt pupils as Eugen d'Albert, Emil Sauer, Moriz Rosenthal, Arthur Friedheim, Bernhard Stavenhagen, Frederic Lamond and Sophie Menter. Such a collaboration of pianistic celebrities was never known before, nor will it be repeated, since no lesser event could induce them to run the gauntlet of comparison unavoidably arising through such juxtaposition, nor could any other event have drawn out from their self-imposed seclusion Menter, d'Albert and Stavenhagen. The appearance together of these artists was an occasion absolutely unique, and their self-sacrificing devotion to the common cause of their honored master deserves the highest praise and recognition.

The festival was given by the Royal Hungarian Government under the patronage of the Emperor Franz

Vocal soli—Erzsi Sándor, Rozsi Marschalkó, Ferenc Szekelethy and Béla Venczell.

Violin solo in the offertory and benediction by Jenő Hubay. Organist, Karoly Noseda. Conductor, Adolf Szikla.

AT 6 P. M. IN THE ROYAL OPERA HOUSE.

"The Legend of Saint Elizabeth," for orchestra, chorus and soli, given with all the scenic and dramatic effects of



A BEAUTIFUL AND LITTLE KNOWN PHOTOGRAPH OF LISZT.

a full operatic setting under the leadership of Stephen Kerner.

SECOND DAY, SUNDAY, OCTOBER 22, AT 8 P. M., AT THE ROYAL ACADEMY OF MUSIC.

(Liszt's one hundredth birthday.)

First Liszt concert with the assistance of the Magyar Women's Choir, the Budapest Choral Society and former Liszt pupils, Richard Phalen, accompanist, and Emil Lichtenburg, conductor.

PROGRAM.

Hungarian Coronation Song, for mixed chorus, organ and piano.
Ode to Liszt, written by Vörösmarty and spoken by Emil Markus.

Piano soli—

Consolation.

Trantella. Venezia e Napoli.

Performed by Karoly Agghazy.

Liebestraum No. 3.

Polonaise, E major.

Performed by Eugen d'Albert.

Lieder—

Loreley.

Ueber allen Gipfeln ist Ruh'.

Wo weilt er.

Sung by Lulu Mysz-Gmeiner.

Piano soli—

B minor sonata.

Performed by Arthur Friedheim.

Cantique d'amour.

Mazepa etude.

Performed by Adar Juhász.

Lieder—

Die Drei Zigeuner.

Angiolin Dal Biondo Crin.

Wieder möchte ich dir Begegnen.

Sung by Lulu Mysz-Gmeiner.

Piano solo, Don Juan Fantasia.

Frédéric Lamond.

Serenade for tenor solo and à capella male chorus.

Tenor solo, Vilmos Kertész.

Consolation, for mixed chorus.

THIRD DAY, MONDAY, OCTOBER 23, AT 8 P. M., AT THE ROYAL ACADEMY OF MUSIC.

With assistance of Liszt pupils and the two choral unions of the previous day.

PROGRAM.

Ave Maria Stella, for mixed voices.

Ave Verum, for mixed voices.

Piano soli—

Chant Polonaise.

Mephisto Waltz.

Performed by Moriz Rosenthal.

Lieder—

Ich verlor die Kraft.

Nonnenwerth.

Die Schlüsselblumen.

Das Veilchen.

Sung by Tilly Koenen.

Piano soli—

Sonnet de Petrarca.

Rakoczi March (Fifteenth Hungarian Rhapsody).

Performed by Emil Sauer.

Predication de François d'Assisi aux oiseaux.

Performed by Bernhard Stavenhagen.

Ballade, B minor.

Performed by Arjad Szendy.

Lieder—

Es war ein König im Thule.

Im Rhein, im Schoenen Strome.

Lasst reich Ruhen.

Gibt es wo einen Rasen Grün.

Sung by Tilly Koenen.

Ninth Hungarian Rhapsody.

Performed by Vera Timanoff.

Etude de concert in F minor.

St. François marchant sur les flots.

Performed by Istvan Thoman.

The 137th Psalm, for soprano solo, chorus, organ, harp, violin and piano.

FOURTH DAY, TUESDAY, OCTOBER 24, AT 7 P. M., AT THE ROYAL OPERA HOUSE.

With the assistance of Siegfried Wagner, conductor; Sophie Menter, pianist; Carl Burrian, tenor, and the Budapest Royal Orchestra and Chorus.

PROGRAM.

Faust Symphony.

E flat concerto for piano.

Performed by Sophie Menter.

The Thirteenth Psalm, for tenor solo, chorus and orchestra.

Tenor solo, Carl Burrian.

FIFTH AND LAST DAY, WEDNESDAY, OCTOBER 25, AT 7 P. M., AT THE ROYAL OPERA HOUSE.

The oratorio "Christus," conducted by Stephen Kerner with the assistance of the orchestra, chorus and solo personnel of the Budapest Royal Opera House.

It was the purpose of these programs to give a comprehensive insight into Liszt's achievements in the various



MORIZ ROSENTHAL.

Joseph. The musical program, consisting entirely of Liszt compositions, was as follows:

FIRST DAY, SATURDAY, OCTOBER 21, AT 11 A. M., AT

ST. MATTHEW'S CHURCH.

"Coronation Mass," given with the assistance of the orchestra, chorus and soloists of the Budapest Royal Opera.



EMIL SAUER.

fields of vocal, instrumental, symphonic, dramatic and oratorio creations. One could have wished for one of the twelve symphonic poems in place of the "Faust" symphony, as these represent the one great form of orchestral composition originated by Liszt.

The "Coronation Mass," with which the festivities began, was given a very impressive performance. The quaint

old St. Matthew's Church on the hill, with its strange mixture of Gothic and Byzantine architecture, offered an appropriate setting. Long before the hour set for the performance it was crowded with Liszt enthusiasts, and hundreds were turned away at the doors. His Imperial Highness Archduke Joseph and prominent members of the Court were present. The Archduke, representing the Austrian Emperor Franz Joseph, was attended by the Royal bodyguard resplendent in gala uniform, presenting a spectacle quite Oriental in its splendor. Seats of honor were occupied here, and at all the other musical entertainments, by Liszt's grandchildren, Siegfried Wagner and the Countess Blandine Gravina von Bülow.

This mass was written in 1867 and first performed at the coronation of Franz Joseph as King of Hungary. It is never heard now except on some very special occasion. It breathes forth strong religious fervor and dramatic pathos. The rendition was very laudable, the solo quartet doing excellent work. Of special interest was the solo violin playing of Jenő Hubay, who has long since ceased appearing in public except in chamber music. He was prevailed upon this time to make an exception in the interest of the cause. His broad and noble phrasing, his large, warm tone proclaimed him the great artist. To me personally Hubay's performance was one of the most interesting features of the entire festival.

In the evening of the same day the beautiful interior of the Royal Opera House presented a most brilliant sight. In the Royal box sat the Archduke with members of the Royal family, while the auditorium was filled with the

with all of his old time impetuosity and verve, and in the polonaise he displayed the "grosser Zug," which was always so characteristic of his playing. His success was



COUNT GEZA ZICHY.

The president of the Liszt Committee, to whose efforts the success of the celebration was largely due.

enormous. Now that the eagle has tried his wings again, it is to be hoped that he will soar to greater heights. At any rate d'Albert informed me that he would give a concert in Berlin in March for the benefit of the Philharmonic Orchestra, when he will play the Beethoven G major and E flat major and the Liszt E flat major concertos.

Arthur Friedheim gave an impressive performance of the B minor sonata. In selecting this long, difficult and by no means grateful composition, he displayed a noble spirit, preferring to present at this celebration the serious side of Liszt as a composer for piano, rather than to seek personal glory in one of the many brilliant virtuoso pieces of his master. This was the biggest pianistic performance of the program and brought the artist prolonged and well merited applause.

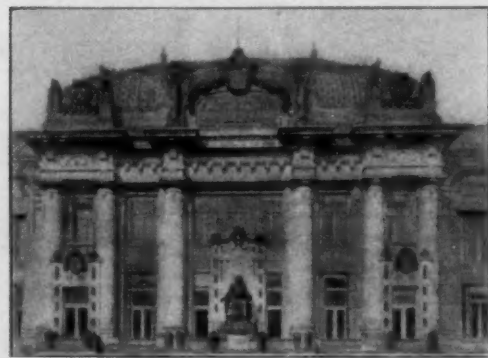
Lamond, though he had instruction from Liszt, is not looked upon as a strict representative of the Liszt school of piano playing. He has given his attention more to Brahms and Beethoven, and his style is somewhat heavy

and the young ladies sing with a great deal of taste and enthusiasm. The male choir was also heard to good advantage. Lula Mysy-Gmeiner, a Hungarian by birth, sang the two groups of lieder with consummate art and with great expression.

For d'Albert, Friedheim and Lamond the situation was a trying one, as in the front row of the parquet sat side by side Sauer and Rosenthal, while Stavenhagen, Richard Burmeister, Vera Timanoff, G. Kellerman and numerous other Liszt pupils were seen in various parts of the auditorium. Conspicuous among the listeners were also Siegfried Wagner and his sister, the Countess Gravina von Bülow, and the well known Liszt biographer, La Masa (Marie Lipsius), and Gollerich. Martin Krause and Otto Lessmann, both personal friends of Liszt, were also present.

The close of the concert of October 23 was the appearance on the same program of those two most brilliant representatives of the Liszt style, Moriz Rosenthal and Emil Sauer. Rosenthal was in the very best of form; his tone in the "Chant Polonais" was luscious and appealing, while the "Mephisto" waltz was played with a dazzling virtuosity and a sweeping abandon that brought down the house. His success was immense. There was but one opinion and that was to the effect that this weird piece had never before been heard in such perfection.

Sauer had no easy time of it after the boisterous recep-



THE ROYAL ACADEMY OF MUSIC.

Where the famous Liszt pupils were heard. Liszt statue is seen in front.

tion accorded his celebrated colleague, but the lion of the keyboard rose to the occasion and gave a performance of that favorite of every true Magyar, the "Rakoczi" march, imposing in its grandeur of conception and delivery. What rhythmic verity! What force! What impetuosity! The audience rose to him and the building shook with applause.

great enthusiasm aroused by these two famous pianists was but natural, since their playing represented the culmination point of the artistic offerings. It was well worth the trip from Berlin to Budapest to hear them together.

Stavenhagen was in a difficult position coming after them, but although he has virtually given up piano playing for conducting, he is still an admirable performer, as revealed by his refined, artistic rendition of "St. Francis Preaching to the Birds." His tone was lovely and his technic, clean cut. Of course, he could not compete with Sauer and Rosenthal—nor was there any attempt at it.

Two local pianists, Arpad Szendy and Stephen Thoman, pupils of Liszt during the last years of his life, proved to be excellent performers. Szendy's reading of the B minor ballade was noteworthy for maturity of interpretation and technical finish, while his touch was very plastic. Thoman, one of the principal piano instructors at the Budapest Conservatory, is also an artist of uncommon merit. He played his two numbers brilliantly with a convincing style and with a great deal of

finish. He has excellent fingers and high artistic standards. In fact, the piano playing at this concert averaged a far higher standard than on the previous evening.

Much interest was aroused by the appearance of Vera Timanoff, of St. Petersburg, aside from Sophie Menter, the only woman pianist participating. She was a favorite with Liszt. She made a very sympathetic impression in



RAKOCZI STREET.
One of the principal thoroughfares of Budapest.

dignitaries of the Hungarian capital, representing the world of fashion, finance, art and learning. "The Legend of Saint Elizabeth," written for the 800th anniversary of the founding of the Wartburg, was presented with great devotion and excellent effect. The title role was sung by Anna Medek, a youthful and beautiful member of the Budapest Royal Opera, who revealed herself an admirable artist, possessing a soprano voice of unusual beauty and penetrating clearness as well as superior histrionic ability. She has been remarkably well trained and her command over the technical resources of her art is noteworthy. She is a singer of great gifts, one who gives promise of a brilliant future. A warm word of praise is due the conductor, Kerner, who led his forces through the difficult score with noteworthy skill and circumspection. The chorus was exceptionally good.

The following evening the same brilliant audience assembled at the Academy of Music, which boasts of a concert hall more beautiful than any I have seen in Germany, Austria, France or England. The assemblage was in a very expectant mood, for this occasion marked the return to the concert platform of Eugen d'Albert, who appeared, together with four other Liszt pupils. Extended criticism and, above all, comparisons, would be out of place in connection with an event like the Liszt centenary celebration. Some of these Lisztianer had not played in public for decades, and their appearance was largely an act of reverence. The interest was centered in the playing of d'Albert, Friedheim and Lamond. When d'Albert stepped onto the stage he was received with a thunder-clap of applause. As he has not practised the piano for five years his technic was naturally rusty, but he played



SIEGFRIED WAGNER AND COUNTESS GRAVINA VON BUELOW.
Grandchildren of Liszt, and the two most conspicuous figures among the guests of honor.



and lacks the sparkle, virtuosity and brilliancy necessary to make the "Don Juan" fantasia interesting. Yet he gave a solid, reliable, technically finished reading of the work. The choral numbers were very well rendered. The Magyar Women's Chorus, of which the members are recruited largely from the upper classes of Budapest society, is an excellent organization. The voices are fresh and pleas-

the ninth rhapsody. Of late years she has not played in public at all, but she still has an excellent command of the keyboard. It is evident that she keeps up her practice. Tilly Koenen's singing of the lieder, and the work



LISZT AND HIS PUPIL, COUNT GEZA ZICHY, IN 1881.

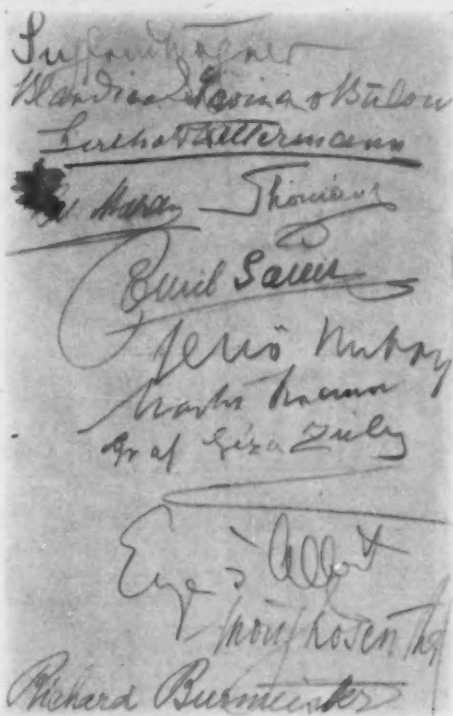
of the two choral unions, deserve a warm word of recognition.

The only orchestral concert of the fête, that of October 24, was of special interest because it presented Liszt's grandson, Siegfried Wagner, as conductor, and the most famous of all the many pianists of the fair sex who studied with the great Magyar—Sophie Menter. Having renounced public playing years ago—I heard her last at a Berlin Philharmonic concert under Richard Strauss, before the era of Nikisch, in 1895—this famous artist was persuaded to emerge from the seclusion of her Bavarian country home and play the only piano number with orchestra included in the musical schedule. Her appearance on the stage, on the arm of Count Zichy, was the signal for an ovation. The audience was deeply moved at the sight of this beautiful, historical old lady, coming out and taking her seat at the piano. It seemed as if the

Liszt his "Concerto Pathétique" for two pianos, and the master showed in her an interest probably never accorded any other pupil, certainly to no other woman pianist. Sophie Menter was the veritable favorite of the master and the most celebrated pianist of the fair sex of her generation. To hear her again was indeed an occasion to be remembered.

And her playing? While far removed from the modern heroic style it was so lucid and clear in point of technique, so limpid and beautiful in point of tone production, so full of straightforward simplicity and naturalness of conception, so refined in style and so replete with feminine charm—in short, it was so pure and beautiful that one's heart went right out to the delightful performer, who seemed more like an apparition than a living, breathing woman, and when she had ended her memorable performance of the E flat concerto bedlam broke loose. She was recalled again and again and the opera house resounded with cheers and cries of "bravo."

Siegfried Wagner gave a noble and impressive performance of the "Faust" symphony, showing that he has penetrated into the inner psychological meanings of this much discussed score of his grandfather. It was his first reading of the work. He followed Madame Menter in the concerto with great fidelity. She took the tempi considerably slower than other pianists do, on the grounds that



SIGNATURES OF SOME OF THE PARTICIPANTS IN THE LISZT FESTIVAL.

Liszt wished it this way. The "Thirteenth Psalm" was admirably given. The splendid chorus of the Royal Opera House, one of the finest I ever heard, attracted attention again. Burrian was passable in the tenor solo.

The musical part of the festival was brought to a conclusion on the evening of October 25, with a big, convinc-



THE BUDAPEST ROYAL OPERA HOUSE,
Where the performances with orchestra occurred.

ing rendition of Liszt's oratorio "Christus." This great work, so rarely heard, reveals more depth of musicianship, greater inspiration and a more sincere religious fervor than the "Legend of St. Elizabeth." Among the fourteen different numbers the lovely pastorate, the idyllic shepherd scene at the manger, the weird sound-mazes of the beatitudes, the realistic storm on the sea of Galilee, the sorrowful monologue of the Saviour, the pompous march of the three Wise Men from the East, are striking features. The conductor, Stephen Kerner, revealed his skill in a brilliant light in so successfully leading orches-

tra, chorus and soli through this score. The soloists, all excellent, were: Mihaly Takats as Christ, while the solo quartet was made up of Sara Sebeok, soprano; Vilma



EUGEN WALBERT.

Valent, contralto; Dezső Aranyi, tenor, and Bela Venczell, basso. Miss Sebeok has a lovely voice and Aranyi is a tenor of a very superior order.

Thus, with the last pompous chord, ended the artistic part of the celebration accorded Hungary's renowned son by a grateful nation.

But there was a social side to the festivities which deserves special consideration and mention. Budapest has proved to be prodigal in its hospitality and the warm reception given the guests of honor, and the social distinction shown them, will live in their memories quite as long as the musical feasts provided.

After the performance of the Mass on Saturday, October 21, a sumptuous banquet was given at the Hotel Hun-



ANNA MEDEK.
As she appeared in the title role of St. Elizabeth.

garia for the guests of honor and local dignitaries associated with the great event. Covers were laid for about eighty people. The speeches included a toast to the Emperor, Franz Joseph, by the chief mayor, Dr. Kaloman



LULA MYSZ-GMEINER.

pages of musical history were being turned backward, as if a vital spark of the musical life of past generations had been caught in the great beyond and brought back to us. I never before experienced just that sensation of awe and reverence that I felt when Sophie Menter sat down to the piano. Why, this woman was a European celebrity more than forty years ago! In 1869 she played in public with

Fülepp, a welcome to the guests by Mayor Stephan Barczy, who spoke first in Hungarian, then in German. Count Geza Zichy thanked those present for attending his opera, "Nemo," given at the Royal Opera House the previous



BERNHARD STAVENHAGEN.

evening, and Otto Lessmann, in the name of the invited, thanked the committee for the invitation and the hearty reception.

The most brilliant feature of the social attention show-



SOPHIE MENTER.

ered upon the guests was a reception given at the Royal Court the same evening after the performance at the Opera. His Imperial Highness Archduke Joseph, representing Kaiser Franz Joseph (who was attending the wedding of his successor to the Austrian crown), received the guests in a most cordial manner, shaking hands and chatting for several minutes with each. The following evening the local millionaires' club, called the Leopold Casino, tendered a big reception to several hundred persons.

All of the artists taking part in the musical program of the celebration, including Menter, Sauer, d'Albert, Rosen-



THE ROYAL CASTLE.

Where the court reception was tendered the guests of honor.

hal, Mys-Gmeiner, Stavenhagen, Siegfried Wagner, Friedheim, Lamond, Hubay, Medek, Aranyi, Kerner, and



JENO HUBAY.

all of the prominent Budapest dignitaries, including the Archbishop, the Ministers of State, Culture, Finance, etc., were present. I was interested in finding on the walls of the clubrooms two portraits of Liszt as a young man, quite unknown to me. The one contained in his own hand a dedication with a well known verse from Byron in English, the only case I know of when Liszt wrote English.

A magnificent reception was given after the concert on Monday evening by Count Janos Zichy, the Hungarian Minister of Culture and Education, in the sumptuous rooms of the Park Club. Here a very choice selection from the Hungarian aristocracy, representing the first families of the land, congregated to meet the musical celebrities and guests of honor from abroad. As a host, Count

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PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

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*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
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Zichy proved to be a brilliant success; he is also a gentleman of broad culture and engaging personality. At this reception I had an opportunity to carry on a long conversation with the celebrated La Mara, so well known through his works on Liszt and the publication of his letters.

Budapest itself is a beautiful city, with a unique location on both sides of the Danube. The border city between the Occident and the Orient, it presents a fascinating picture. Although it has been under Austria so long and practically all of the inhabitants can speak German, it is a broken dialect only, and nowhere is German found in public signs and notices—everything is in Hungarian. A striking feature of the city is the immense number of sumptuous cafés. Never have I seen anywhere so many and such elegant coffee houses; they are on every corner. There are ten here to one in Vienna, Berlin, or Paris. The city also has magnificent public buildings and an extensive and beautiful public park. The city was a fitting setting for the Liszt celebration.

MUSIC IN ANN ARBOR.

ANN ARBOR, Mich., November 10, 1911.

Many years ago, when Madame Schumann-Heink made her first appearance in Ann Arbor, she was so impressed by the amount and class of music in this small town that she exclaimed: "My, this is the Bayreuth of America." Since that time the authorities of the University School of Music have been bringing to this place artists of the highest rank in their respective branches of the musical world. Every year over fifty concerts are given by artists of undisputed ability and the musical year is rounded out by the great May Festival of five concerts in which Ann Arbor tries to exceed its previous records, ably assisted by the Theodore Thomas Chicago Orchestra. Toward the end of last year another factor entered into the musical situation, when the manager of the local theater secured the Russian Symphony Orchestra, then on tour. It also made an endeavor to present the Russian dancers, but the Mayor of the city forbade their appearance on a Sunday, the only available date. This year, the same agency is starting the season early, and tonight presented Pepito Arriola, the Spanish boy pianist. He played a rather difficult program with ease and grace. His ability is already too well known to New York audiences to require any elaboration here. Suffice it to say he pleased the local audience immensely. Ann Arbor hopes that the Whitney Theater will become an auditorium as well.

Of the early season events the appearance of Johanna Galski was the most important. She was in splendid voice and sang her group of difficult lieder with ease and grace. Her performance has enabled her to number Ann Arbor among the numerous music centers where she will always be assured a hearty welcome.

Another event of importance, to Ann Arbor at least, was the premiere of Leonie Born, first assistant to William Howland, head of the vocal faculty. She has a voice of beauty and sweetness. Her voice is strictly that of a dramatic soprano, but she chose for her numbers at her first appearance a group of lieder which she sang with excellent taste. Ann Arbor was expecting a great deal from Miss Born and she felt her responsibility greatly. In consequence, although she left a splendid impression upon her hearers, she was quite nervous and not able to do herself full justice. She will appear again on November 20 at the first concert of the symphony orchestra, at which time she will sing "The Last Dance." At this appearance she will be given a better opportunity to display the full power and compass of her voice.

The next of the regular Choral Union concerts will be given Friday night by Maud Powell, the noted violinist.

VICTOR H. LAWN.

Sweet Pupil Sings for Texas Club

One of the features of the program given by the Texas Club of New York at the Hotel Plaza last Wednesday afternoon was the singing of Laura Maverick, a young contralto, who is a pupil of George Sweet. Her rendition of Tosti's "My Dreams" and "Pierrot," by Hutchinson, was characterized by exquisite shading and purity of tone. Mrs. Maverick will be heard at a concert later in the winter, assisted by a cellist.

Praise for Arthur van Eweyk.

Four of the principal Berlin daily papers write of Arthur van Eweyk in the following eulogistic terms:

In Mr. Van Eweyk's singing one always rejoices at the splendid manliness, not alone the beautiful voice, but the perfect enunciation of this artist pleases so much. This time he also introduced two new songs, "Hatto von Mainz und Hatto von Trier," by Berger, and "Herr von Ribbeck auf Ribbeck in Havilland," by Jul. Weismann.



ARTHUR VAN EWEYK IN HIS STUDIO, WITH HUGO KAUN AND HOWARD WELLS.

The four songs by Berger, as sung by this artist, were a homage to the composer, the best of which was "Hatto von Mainz und Hatto von Trier," and when this song is published and so sung it will bring many singers success. In the other manuscript number was the voice of the artist splendidly well adapted.—Der Tag, Berlin, October 11, 1911.

Arthur van Eweyk gave his farewell concert on Thursday evening before leaving for his American tour, to many admirers of his art. It was again a great enjoyment to listen to the euphony of this

beautiful baritone voice and to follow the interpretation and perfect enunciation of the songs he so well delivered. He understood how to make his audience appreciate the poetry and tone expression of the Brahms songs and brought out the full meaning and beauty of the songs by Berger and Loewe.—Der Reichsanzeiger, Berlin, October 10, 1911.

Arthur van Eweyk, the well known baritone, about whom there is nothing new to say, gave a concert in Bechstein Hall on Thursday evening. The program consisted of Brahms, Weismann, Krug-Waldsee, Berger and Loewe.—Berliner Börsen Courier, Berlin, October 10, 1911.

Arthur van Eweyk sang from Brahms, Weismann, Krug-Waldsee, Berger and Loewe with great success to an enthusiastic audience. The artist was splendidly disposed and it is enough to say that it was a concert that one will long remember.—Germania, Berlin, October 11, 1911.

Music in Lincoln, Neb.

The Nebraska State University is one of the important functions of Lincoln, Neb., the University School of Music is one of the important functions of that institution, and Sidney Silber, head of the piano department, is one of the important functions of that school. His activity is manifested in many ways and in various lines. On October 25, one of his former pupils, Ethel Burket, the honor graduate of the class of 1909, was heard in recital at the Temple Theater, before the students of the school, in a program of artistic proportions. On October 30, Mr. Silber gave a recital at the Temple Theater, playing the Busoni arrangement of the Bach chaconne, Beethoven sonata in D major, four Chopin numbers, and several other pieces. Professor Silber also gave a talk to the high school students in the Auditorium, his subject being, "Culture Value of Music Study," in which he dwelt especially upon the big financial opportunities afforded to students who study music.



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Henry T. Finck, musical critic of the "Evening Post," in speaking of William C. Carl's recent appearance with the People's Symphony Orchestra at the Liszt Centenary Concert in Carnegie Hall, said:

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Putnam Griswold's Brilliant Record.

Putnam Griswold, the distinguished American basso, who is soon to enter upon his engagement with the Metropolitan Opera Company in New York, will leave behind him in Germany the record of a brilliant career. He has established during the years of his activity at the Berlin Royal Opera a standard of excellence in the many roles he has sung, which will make it very difficult for the management to replace him to the satisfaction of the public. The remarkable power and range of his voice, the dignity and nobility of his delivery, the scope and vigor of his conceptions, never fail to create a profound impression, as may be seen from the following criticisms on his interpretations of the roles of King Marke and Friar Laurence:

MARKE ("TRISTAN UND ISOLDE").

Mr. Griswold achieved the deepest effect with his singing of Marke. He has one of the most beautiful bass voices that have been heard here in the last ten years. His is a voice of wonderful volume, quality and sonority.—*Berliner Morgenpost*.

The performance was of a particular interest through the representation of King Marke by Mr. Griswold. His magnificent bass



PUTNAM GRISWOLD.
As Figaro in "Marriage of Figaro."

voice and his noble bearing awakened loud applause from the audience.—*Berliner Tageblatt*.

The voice of Putnam Griswold rang wonderfully as King Marke. He gives the role now so much depth and life that great scene at the end of the second act is of greatest effect.—*Berliner Reichsbote*.

Mr. Griswold displayed a fine powerful voice which was admirably suited to the dignified and sonorous music of King Marke.—*Times, London*.

The cast was the same with the exception of King Marke, which on this occasion was taken by Putnam Griswold with much success. His treatment of the very difficult scene at the end of the second act was exceptionally good; his voice carried well and had a dignified color, eminently suiting the character, while the sentiment of the music was excellently expressed.—*Pall Mall Gazette, London*.

FRERE LAURENT ("ROMEO U JULIETTE").

The voice of Mr. Griswold resounded wonderfully. His voice has grown in volume and quality, particularly in the low notes.—*Vossische Zeitung, Berlin*.

Mr. Griswold's sonorous bass was exceedingly effectful as the priest.—*Deutsche Reich, Berlin*.

It was a joy to hear Mr. Griswold as Father Laurence.—*Kleine Journal, Berlin*.

By far the best was Mr. Griswold as Father Laurence.—*National Zeitung, Berlin*.

Klibansky Well Received in Dayton.

Sergei Klibansky was one of the singers at the opening of the symphony season in Dayton, Ohio, Mary Hissem de Moss, soprano, being the other artist. In their reviews of the concerts two critics referred as follows to the singing of Mr. Klibansky:

Mr. Klibansky was not at his best in the first group of songs, but in the second he arose to artistic heights and in response to genuine enthusiasm gave several encores, singing a clever little song, "Lie Abed Sleepy Head," by Sidney Homer, and "Violets" by Huntington. His voice is of velvety smoothness and of lovely

cello quality, and he seemed at his very best in the German songs. The two duets were beautifully sung and it was a matter of regret that there were not more of these. The singers were obliged to repeat the final number from Mozart's "Don Giovanni," which was splendidly sung.—*Dayton Journal, November 3, 1911*.

Mr. Klibansky was enthusiastically received in his song numbers, especially in the second part of the program and in the solo numbers. He possesses a rich, velvety baritone, the richness of which, in the interpretation of German songs especially, went to the audience in a most artistic manner. Many encores were necessary.—*Dayton Herald*.

Mr. Klibansky also sang at the opening of the new Aeolian Hall in Dayton, and of that appearance the *Dayton Journal* said:

Sergei Klibansky, the eminent German baritone, was the bright particular star of the occasion and the success he attained on Thursday evening at the opening concert of the Symphony season made these concerts doubly attractive and two immense audiences crowded the beautiful hall and the adjoining rooms to hear the splendid musical program arranged.

Tina Lerner's Success in England.

After Tina Lerner's appearance as soloist with the London Symphony Orchestra in Chopin's F minor concerto under Dr. Hans Richter, in February, 1911, she had the distinction of being personally engaged by that conductor to appear under his direction the week following at the Hallé concerts in Manchester. The directors of the London Symphony engaged her at once for another appearance, when she played the Grieg concerto under Arbes at the Palladium, and also re-engaged her for the present season. She has also been engaged to appear as soloist with the London Philharmonic at its concert of December 5, when she will give the Beethoven concerto in G. Dr. Adolph Brodsky, the violinist, and intimate friend of Tchaikowsky, Grieg and Brahms, and at present director of the Royal College of Music in Manchester, wrote Miss Lerner as follows after hearing her at the Hallé concerts:

ROYAL MANCHESTER COLLEGE OF MUSIC.

3 March, 1911.

Dear Miss Lerner:

Allow me to thank you for the great treat you have given me by your admirable performance of the Chopin concerto. It reminded me of the unforgettable Essipoff. The same exquisite rhythm, the same phrasing and perfection of technique. Hoping that you will meet everywhere with the same enthusiastic reception you had at the Hallé Concert, I am, dear Miss Lerner,

Your very sincere admirer,

ADOLPH BRODSKY.

Tina Lerner will tour the United States under the management of Loudon Charlton during the season of 1912-13.

KUBELIK'S FAR WEST ITINERARY.

Kubelik, the Bohemian violinist, played last Sunday (November 12) at the Auditorium in St. Paul. His itinerary for the next two months, including the Far West, is as follows:

November 16, Winnipeg.
November 17, Winnipeg (extra concert because house for first concert was sold out).
November 18, Regina (Canada), two concerts.
November 20, Saskatoon.
November 22, Edmonton.
November 23, Calgary.
November 24, Lethbridge.
November 27, Spokane.
November 29, Portland (Oregon).
December 1, Victoria.
December 4, Vancouver.
December 5, Tacoma.
December 6, Seattle.
December 7, Portland (second concert).
December 10, Seattle (second concert).
Tour of more than sixteen concerts in California from December 13 to January 13.

Schumann-Heink's Recital Program.

Madame Schumann-Heink, who is in glorious voice this season, is to give her only New York recital at Carnegie Hall, Tuesday afternoon, November 28. She will have the assistance of Katherine Hoffmann at the piano, in a program which is to include six of Brahms' "Gypsy" lieder and some modern compositions. The contralto is also to give some of the loftiest songs by Beethoven, Schumann, and Schubert.

Sousa Doings.

Sousa and his Band played last Sunday, November 12, in Omaha, Neb. After a trip through Iowa and Wisconsin he will start east from Chicago on Sunday, November 26. The present tour of Sousa is the most successful he has undertaken during the last ten years.

Zimbalist to Play at Metropolitan Next Sunday.

Zimbalist, the young Russian violinist, will play at the Metropolitan Opera House, Sunday evening, November 19.

Louis Persinger's Continued Successes.

Louis Persinger's fame is rapidly spreading abroad, and he is fast coming to the fore as one of America's most gifted violinists. His appearances in all the leading music centers of Germany have won a host of admirers of his art, and reengagements are the rule wherever he plays. There is a certain strong note of individuality about his performances which is tempered by such sympathy and warmth of expression that he never fails to reach the hearts of his listeners.

Appended are press notices showing the recognition which has been accorded to the remarkably gifted young artist:

In Louis Persinger, who gave a concert, together with Heinrich Schwartz, the audience recognized a very fine violin virtuoso, whose performances were given with verve and temperament, while his technical execution exercised at the same time much fascination upon his hearers. At his concert the program included a concerto in E minor by Nardini, the D minor concerto by Bruch, a number of shorter selections (adaptations from Beethoven, Hummel and others, by Burmester and Kreisler) and further an elegy by Melartin, and Saint-Saëns' rondo capriccioso.—*Der Konzert Saal, Munich, February, 1911*.

I have already referred repeatedly, in terms of praise, to Louis Persinger. At his own concert also, in Beethoven Hall he distin-



LOUIS PERSINGER.

guished himself by a brilliant performance and won a great success. I would have wished him, however, the services of an orchestra for the concerto; for, admirably though Max Laurischkus accompanied him, such selections, being intended for orchestral support, have but a dreary and colorless effect with piano accompaniment only.—*Der Musiksalon, Berlin, April 15, 1910*.

The violinist, on the contrary, afforded much pleasure by his finely sympathetic rendering of the E flat major concerto by Mozart.—*Die Musik, Berlin, March, 1911*.

The young violinist, Louis Persinger, was responsible for the violin part in both sonatas and accomplished his task in the manner in which one is accustomed to hearing him.—*Der Musiksalon, Berlin, June, 1910*.

Breitner's loud playing suited far better Louis Persinger's full tone, with which he rendered Schumann's great D minor violin sonata. The third movement especially Mr. Persinger interpreted with wonderful effect.—*Der Musiksalon, Berlin, March, 1910*.

De Pachmann's Chopin Program.

Vladimir de Pachmann will devote his third New York recital to Chopin. He will play the following numbers at Carnegie Hall, Saturday afternoon, November 18:

Polonaise, op. 44, F sharp minor.
Etude, op. 25, No. 5, E minor.
Etude, op. 25, No. 4, A minor.
Nocturne, op. 37, No. 1, G minor.
Sonata, op. 38, B minor.
Prelude, op. 28, No. 19.
Prelude, op. 28, No. 20.
Mazurka, op. 30, No. 2, A flat major.
Waltz, op. 64, No. 2, C sharp minor.
Fourth Scherzo, op. 54, E major.

Spooner to Give Recital in Boston.

Philip Spooner, the young American tenor, is to give a recital at Steinert Hall, Boston, on Thursday, November 23, assisted by Ethel Altemus, pianist. Both artists are under the management of Antonia Sawyer of New York.

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WASHINGTON

WASHINGTON, D. C., November 17, 1911.

The Boston Symphony Orchestra gave its first matinee concert of this winter's series in Washington last Tuesday afternoon to a packed house in the New National Theater. The soloist of the afternoon was Madame Schumann-Heink. The program was one of great interest, the symphony being the Beethoven No. 3, in E flat major ("Eroica").

At the New Willard Hotel on Tuesday evening a delightful violin recital was given for the benefit of the Jewish Foster Home by Ralph Goldsmith, a youth of some sixteen summers and a winner of a scholarship of the Peabody Institute of Baltimore. Mr. Goldsmith has received all his training in America and is filled with the true artistic spirit, handling his violin with the love of a virtuoso. For a boy of his age he is wonderfully balanced. For assistants Mr. Goldsmith had a fine pianist, Ethel Tozier, and Nellie Shircliff, soprano, both of whom were warmly received by the large audience.

A new organization of the leading piano teachers has been effected with the aim toward improving musical education in Washington. Heinrich Hammer was elected president, and the charter members are Emma M. C. Bender, Alice Burbage, Mabel Getman, Grace Gilchrist, Marie Hansen and Ethel Tozier, Mr. and Mrs. Ernest Lent, Arthur D. Mayo, Emile Foss Christiani, S. M. Fabian, Oscar Krutsch, B. Frank Gebest and Dr. Anton Gloatner. Members will submit to an examination before a board comprised of musicians from the musical centers, and much will be done to elevate the standard of teachers in Washington.

Another club recently formed in Washington is the Entertainers' Club, which gave its first complimentary recital Thursday evening in the new studio of Oscar Franklin Comstock, in F street. The primary object of this organization is to improve the programs offered to the public by discouraging requests from all sources for gratis work, it being the belief of the members that only the most worthy causes should receive such assistance. Where the best talent is required, fair competition should be demanded and received, the same as in all other professions. Edwin Callow is president of the club, with Mrs. Arthur Butler Pierce as secretary-treasurer and Ethel Holtzclaw Gawler, Oscar F. Comstock and Carl Nass acting as a board of governors.

The D. C. Chapter of the American Guild of Organists held its first monthly meeting with Oscar Franklin Comstock, dean, in his handsome new studio in F street. Several important topics were discussed.

Henry M. Forker, a well known bass, has been engaged as the soloist at Hamlin Methodist Church, where his work is well liked.

Mabel M. Getman, pianist, was the guest of friends in Ilion, N. Y., recently and was soloist at a benefit recital given in the Remington Mansion, under the auspices of the Mohawk Valley Chapter, D. A. R., her work being appreciated. As an encore number Miss Getman played "Waltz in E flat," by Emile Foss Christiani, a leading Washington musician.

A special song service was directed last Sunday evening in the Ingram Memorial Church by Mrs. Henry Hunt McKee, organist, assisted by Mabel Latimer, Mrs. O. Gardner, sopranos; Mrs. E. T. Evans, Miss M. McCoy, altos; Frank Boyer, tenor, and O. Gradner, bass. There was a chorus of fifty voices.

Elizabeth Smith-Maxwell, soprano, was the soloist at the dedication service of the splendid new bell presented to

St. Columba's Episcopal Church, Tenleytown, by John R. McLean.

"Floriana," a song with piano accompaniment, has just come from the press of C. W. Thompson & Co., Boston, which is of interest to Washingtonians, as the words are by Mary A. Cryder, a local concert director, while the music is by Ethel Tozier, a pianist trained both here and abroad.

A large audience of the Federation for Child Study of New York heard of the new way to learn music as expounded by Alys Bentley, of Washington, who last Wednesday talked to this club on "How the little children in the Washington public schools learn to sing by imitating the frogs and the fan, and to play the piano by trying to reproduce the sound of bells, etc." Surely, Washington musicians should be given a chance to listen to this lecture by the leader of music in our schools.

A notable acquisition to the musical life of Washington is the new string quartet, to be known as the Heinrich Hammer String Quartet. The personnel is as follows: Heinrich Hammer, first violin; William Green, second violin; R. Breskin, viola; R. Lorieberg, cello.

Helen Corinne Chandlee, daughter of Will H. Chandlee, art manager of the Washington Star for the past twenty years, has composed and had published a waltz, "Lady Mine," dedicated to Kappa Delta Sorority, Washington. Miss Chandlee is a young pianist of considerable talent, which she uses to some purpose in the writing of these taking waltzes.

Dick Root.

Artists Engaged by the Salon Club.

The Tuesday Salon Club, which is to give six musicales at the Hotel Plaza, New York, this season, beginning in December, has engaged many of the most popular artists available in this country. Among the singers to be heard at the musicales are Florence Hinkle, Harriet Bawden, and Namara-Toye, sopranos; Lilla Ormond, mezzo-soprano; Evan Williams, and Paul Dufault, tenors; Cecil Fanning, baritone; Royal Dadmun, basso. The list of instrumentalists is headed with violinists like Albert Spalding and Maximilian Pilzer; with pianists like Augusta Cottlow, Countess Luba D'Alexandrowsky, and Leo Ornstein. The musicales will be under the direction of Mrs. Anson Dudley Bramhall. The date of the first is Tuesday afternoon, December 5, when the following program is to be offered:

Scherzo, op. 30.....	Chopin
Augusta Cottlow.....	
Ah Love, But a Day.....	Protheroe
There Be None of Beauty's Daughters.....	Protheroe
Total Eclipse.....	Handel
Hand Sound an Alarm.....	Handel
Evan Williams.....	
Les Larmes (Werther).....	Massenet
Fedia.....	Erlanger
L'ane blanc.....	Hue
Le Portrait.....	Parley
Trois petits chats blancs.....	Pierne
Lilla Ormond.....	
Barcarolle, op. 10, No. 3.....	Rachmaninoff
Tarantelle—Venezia e Napoli.....	Liszt
Augusta Cottlow.....	
Wandering.....	Schubert
Murmuring Zephyrs.....	Jensen
Spirit Song.....	Haydn
Wind and Lyre.....	Harriet Ware
Evan Williams.....	
Prolog.....	Grieg
The Sleeping Princess.....	Bordone
Daybreak.....	Danieli
Love's Quarrel.....	Cyril Scott
My Pagan Love.....	Arr. from Old Irish by Harty
What's in the Air Today?.....	Eden
Lilla Ormond.....	

The membership committee of the club includes: Mrs. Simon Baruch, Mrs. Clarence Burns, Mrs. Lionell Emdin, Mrs. W. W. Ford, Mrs. John Strong Foster, Mrs. Albert H. Gleason, Florence Guernsey, Mrs. Samuel M. Jarvis, Mrs. Stephen J. Leonard, Mrs. Ethelbert Nevin, Mrs. Oliver Dwight Norton, Mrs. Bedell Parker, Mrs. William K. Patten, Mrs. John Martin Shaw, Mrs. Bartow S. Weeks, and Mrs. Rawson L. Wood.

The members of the reception committee are: Irma Babbitt, Jane B. Charles, Virginia C. Diller, Carlotta Fischer, Edna O. Fischer, Adelaide Hollowbush, Mrs. Fred Knowles, Lucy Lawrence, Alice Moffitt, Margaret Richey, Mrs. Robert H. Treupel, and Mrs. H. J. Lamar Washington.

Frieda Windolph's Appearances.

Frieda Windolph, soprano, sang at the Phides Club, New York, on Sunday, November 5, she having been the guest of honor. She also sang at the New York German Hospital concert at the Waldorf-Astoria Hotel, Thursday afternoon, November 9. Miss Windolph is very busy making operatic records for the Boston Talking Machine Company.

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ST. LOUIS MUSIC.

St. Louis, Mo., November 7, 1911.

The second of the big musical events of the season took place at the Odeon on Wednesday evening, November 1, when Jan Kubelik, the great violinist, played his farewell concert here. His program was made up of selections from the masters of violin compositions, including Vieuxtemps, Beethoven, Bach, Corelli, Brahms, Paganini and Wagner. Kubelik was assisted by Marx E. Oberndorfer, whose piano solos were beautifully and effectively given, and by Ludwig Schwab, whose accompaniments were far above the average.

The soloist of the Aeolian Company's concert of Saturday, November 4, was Nola Locke, who possesses a beautiful soprano voice, which, with her ability to interpret artistically, should bring her quickly to the front as one of St. Louis' best sopranos. Among Miss Locke's selections were Hildach's "Spring" and Bemberg's "Hindoo Song," which were particularly well sung and highly appreciated.

The Morning Etude met at Aeolian Hall, Friday, November 3. The subject was "Chopin and Liszt." The following members took part in the presentation of a thoroughly enjoyable program: Vivian Little, Mary Morriss, Miss M. Roach, Mrs. C. D. Moore, Jessie Mass-Sachs, Mrs. Milligan, Olive Outten, Mrs. E. Murdock, Mrs. F. O. Sturhahn, Miss Herninghaus, Ida Clemens and Mrs. F. Drischler.

Allan Bacon, pianist, gave a recital at Musical Art Hall, Thursday evening, November 2. Elmer Condon, a prominent local violinist, ably assisted. The program was well selected, giving not only a pleasant variety to the hearers, but also showing the varied selections in the repertory of the performers.

During William Jenkins' absence from the city, Oscar Condon will officiate at the morning services and Milton McGraw at the evening services of the Second Presbyterian Church. Both are very capable organists. Mr. Jenkins goes east to inspect some of the largest pipe organs of New York and Philadelphia, and will give a few recitals during his absence.

The Ladies' Friday Musicales has secured a good member in Edna Ruth Starr, whose rich contralto voice gives pleasure to all who hear her.

The Rubinstein Club held its annual business meeting last week, and elected the following officers: Edith Reeves, president; M. Teresa Finn, vice president; Mrs. William Roth corresponding secretary; Claire Rivers, recording secretary; Eva Murphy, treasurer; Mrs. Ottmar Moel, general federation secretary. The first concert of the club will be held in Musical Art Hall the evening of Tuesday, November 14. The program will include selections from the works of Franz Liszt.

James W. Porteous, son of William Porteous, the baritone, was warmly congratulated upon his success in the recent concert given by the pupils of Grace Alexander Leland. Mr. Porteous announces his intention of finishing his vocal career in Europe, after further study in this line with Mrs. Leland.

One of St. Louis' busiest vocalists is Mrs. A. I. Epstein, who has just returned from an engagement in Winnipeg, Canada, where she achieved a brilliant triumph. Mrs. Epstein is now preparing a concert of sacred selections to be sung in Alton early in the new year, and a Lenten concert to be given in March under the auspices of the Union Musical Club. Among the selections will be Pergolesi's well-known "Stabat Mater."

A return engagement of Oscar Strauss' charming opera, "The Chocolate Soldier," is playing this week at the Shubert Theater. Grace Drew is again singing the soprano role, and critics who have seen her for the second time notice a wonderful improvement in her voice. As a whole, the production is entirely pleasing.

ROSE GOLDSMITH.

Léon Rains in Cassel.

Léon Rains is being warmly welcomed in the cities of Germany, where he has been singing in recital. The following tribute refers to a recital given in Cassel:

Yesterday we heard Herr Kammersänger Léon Rains for the first time. His sonorous bass is of great range and power, and also excellently schooled. He first sang Schubert's "Wanderer" and "Sei mir gegrüsst," which he interpreted in a masterly manner and endowed with a rare richness in nuances, thus producing a profound impression. The artist showed breadth of conception in Brahms' two fine songs, "Verrath" and "Erinnerung," of which he gave an interpretation with sharply defined contrasts and powerful climaxes. The applause was enthusiastic.—Casseler All. Zeitung.

Léon Rains, Royal Kammersänger, gave two pearls of Schubert's art, "Der Wanderer" and "Sei mir gegrüsst," which he sang with deep feeling and exquisite coloring in detail. The artist's range includes a rich scale of nuances from the most delicate pianissimo

to the most powerful forte. His ringing bass is excellently schooled and the singer uses it most artistically. In Brahms' "Verrath" the contrasts were brought out clearly and a fine climax attained, and the fine song, "Erinnerung" by the same composer, was sung very melodiously and with great depth of feeling. The artist, after being greatly applauded and called out several times, gave as an encore "Kommt dir manchmal in den Sinn," the ardent love song of the "Zigeunerlieder."—Casseler Tageblatt.

Big Season for Grace Hall-Riheldaffer.

The present season promises to eclipse last season for Grace Hall-Riheldaffer, the Pittsburgh soprano. Mrs.



GRACE HALL-RIHELDAFFER.

Hall-Riheldaffer opened her season for 1911-1912 with a series of concerts in her own State, including an appearance with the New York Symphony Orchestra, October 19. She is to have tours through Indiana, Ohio, West Virginia and other Western and Southwestern States. Some of her appearances will be with the Bruno Steindel Trio, of Chicago.

Mrs. Hall-Riheldaffer has refused an Australian tour for next summer on account of her heavy bookings during the months of June, July and August, 1912. Most of her appearances in these months will be in the West, where the singer has become very popular. Many of her concerts and recitals this autumn and winter are return engagements.

November 20 Mrs. Hall-Riheldaffer will make a tour through the Southwest, taking her own piano accompanist with her.

Last season Mrs. Hall-Riheldaffer toured Pennsylvania, New York, Ohio, Maryland, Virginia, Indiana, Illinois, Michigan, Kentucky, Oklahoma and Texas. She was

soloist at some concerts of the Russian Symphony Orchestra of New York, and the Pittsburgh Symphony Orchestra.

Werrenrath Concert Bookings.

With his New York recital of three weeks ago, Reinald Werrenrath began what promises to be the most active season of his career. His managers, the Quinlan Agency, have booked him for dates far into the new year, and among the engagements nearer at hand the following may be mentioned: With Efrem Zimbalist he appeared Sunday, November 12, at a concert in Union Hill, N. J. November 16 he is soloist at the opening concert of the Clef Club, Buffalo, and November 21, the singer appears with the Philharmonic Orchestra of Hartford, Conn. The first week in December Mr. Werrenrath sings the title role of "Frithjof" (Bruch) with the Brooklyn Sängerbund; in the same month he gives a song recital in Hackensack, N. J., sings at a musicale at Delmonico's and at a musicale in Mount Vernon, N. Y., and will be the soloist at a special concert to be given by the Ladies' Chorus of Scranton, Pa.

Of the Werrenrath engagements for the early part of 1912, the most important are: A recital at Newport, R. I., and one in Philadelphia; a two days' festival in Ottawa, Canada; an appearance with the B Sharp Club of Utica, N. Y., and a Western recital tour in the month of March, which will extend as far as Colorado Springs, Col.

LiederKranz to Give Liszt Evening.

The New York LiederKranz will give a Liszt evening, Sunday November 19, at the clubhouse, on East Fifty-eighth street, near Park avenue. The soloists will include Arthur Friedheim, pianist, and Caroline Milr-Hardy, dramatic soprano. The club will also have the assistance of an orchestra made up of players from the New York Philharmonic Society. The program is to include the Liszt setting of the Thirteenth Psalm; the A major piano concerto, the setting for "Die Lorelei," three piano solos, a duet from "St. Elizabeth," the twelfth "Hungarian Rhapsody" and numbers for male chorus and mixed chorus.

N. Y. M. T. A. to Meet at Columbia Next June.

The next convention of the New York State Music Teachers' Association will be held at Columbia University, June 25, 26 and 27, 1912.

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Liszt Centenary at Weimar.

BY EUGENE E. SIMPSON.

WEIMAR, October 25, 1911.

The Liszt Centennial Festival at Weimar was confined strictly to gala performance of three programs of his works. There was no spoken address, no reception committee, no general rendezvous of musicians or public. On the birth centennial itself, Sunday, October 22, the Liszt House was open free to the public, and the custodian of the unprinted manuscripts, Conductor Peter Raabe, was present to receive if any should call. But his intention to be there, or that there would be no fees taken on that day, were also facts purposely unannounced, and but few came. The beautiful cultural city of Weimar, that Liszt knew as home for so many years, went on its quiet way as if not wishing to profit itself at the expense of its great former townsman.

Liszt the composer had the entire celebration, in the worthiest renditions that Weimar could give his works. The only purely temporal display was that of the few evergreen twigs which tastefully decorated the tablet and the windows of the Liszt house. The three musical programs were given on October 22, in the Opera House, and on October 24, in the city church.

For the opening Opera House concert on Friday evening there had been called together under Conductor Raabe an imposing orchestra of one hundred men, who represented the Weimar Hofkapelle, augmented by their colleagues and neighbors from Erfurt. The male chorus to assist in the symphony finale was picked from the opera chorus, the opera auxiliary chorus, the Lehrergesangsverein and the Arion Verein, all of Weimar. The tenor soloist for the symphony was Renno Haberl, of the Weimar

position were the beautifully quiet introduction, then a crisp and impressive march theme, a violin solo obligato and cadenza, a big allegro built on the introductory material and a final, stormy ensemble, with the several great horn corps playing in great prominence and exquisite quality.

Lamond's impressive playing of the "Totentanz" came as a surprise to all those who had been hearing him for years as specialist in the works of another composer. But he may have been surprised, too, for this was the first time he had played the work in public. It lies especially well for him, since he finds both the musical value and

rendition in prospect. Von Bausnern is director of the Weimar Musik Schule since the death of Degner two years ago. Organist Hermann Keller was recently elected to the city church and as instructor on organ at the Musik Schule. Both he and Von Bausnern are industrious composers.

A piano recital incident to the Liszt centenary was one given in the hall of the Musik Schule, when Prof. Bertrand Roth presented the schule with a stipendium of four thousand marks, the annual interest to be given to a pupil of the schule. After Director von Bausnern had accepted the stipendium for the schule, Professor Roth played the Liszt B minor sonata, and Johanna Thamm played Liszt compositions, to include "Les Cloches de Geneve," "Au bord d'une source," "Eroica," "Feux follets," and "Mazeppa." The young lady is a splendidly gifted pianist. The interest on the above stipendium is to be given out on each Liszt birthday, and the winner is pledged to public performance of some Liszt composition on that occasion.

A summary of last season's activity at the Grand Ducal Opera, where Liszt conducted for years, showed a total of 109 opera performances from September 18, 1910, to June 11, 1911. The subscription series "A" had thirty-six hearings, subscription "B" had thirty-five, the "stranger" subscription eighteen, and there were twenty performances not under subscription. Two unsubscribed and six subscription concerts were given by the orchestra under its conductor, Raabe. The composer list for opera showed: Ch. A. Adam, five performances; d'Albert,



FOUR RARE LISZT PORTRAITS.

whatever of intended humor and burlesque the composition has. The great orchestra under Raabe accompanied exceptionally well and the audience was brought to a high stage of enthusiasm. Raabe's reading of the symphony was one commendably clear in the main details, everywhere showing desire for strictly musical rather than spectacular effects. Nevertheless there were climaxes and relief, and the great chorus joined in an imposingly beautiful close, with tenor Haberl also singing in pre-eminent vocal beauty and warmth.

In the scenic giving of the legend of "St. Elizabeth" there is a Vorspiel in which Elizabeth and her future husband, Ludwig of Thüringen, are betrothed as children. For the main legend these characters appear as grown up. It is therefore necessary for children to sing the few Elizabeth and Ludwig lines of the Vorspiel, and another cast appear for the remainder of the work. In Weimar all the grown up artists were members of the Hofoper, the children of the solo cast and the huge children's chorus were scions of the Weimar social set. With Peter Raabe again conducting, and Ferdinand Wiedey managing the stage, the casts were as follows:

VORSPIEL.

Hermann, Landgraf von Thüringen.....Xaver Mang
Sophie, his wife.....Paula Vogl
Ludwig, their son.....Helene Jung
Elizabeth, his betrothed.....Livia Schmidt
A Hungarian magnate.....Hans Bergmann

THE PLAY.

Ludwig, Landgraf von Thüringen.....Friedrich Strathmann
Elizabeth, his wife.....Selma vom Scheidt
Sophie, widowed Landgräfin.....Paula Vogl
The Landgraf's High Steward.....Rudolf Gmü

The Liszt version of the "St. Elizabeth" legend is not only one of the composer's most impressive works as music, but it lends itself to splendid scenic setting. The Vorspiel takes place in the magnificent hall of the Wartburg, other scenes are in the court of the Wartburg and in the beautiful Thüringian forests, with the low mountains in the distance. The stage of the new opera house in Weimar is one of imposing depth and sweep, in fact a much more effective item than the auditorium of the house itself. There is ample room for the scenic artist to accomplish big undertakings, and the stage manager may easily handle a very large ensemble such as this Vorspiel permits. Both of these features are attended to in Weimar in a manner giving great delight to the eye. In the musical performance, one would have to place the principal credit with the conductor and his superb orchestra, substantially assisted by the adult and children choruses. The soloist singers gave moderately good renditions without once coming to distinction either vocally or musically.

The third program of the festival consisted in a rendition of the Hungarian "Coronation Mass," composed for the coronation of Emperor Franz Josef and Empress Elizabeth of Austria, respectively King and Queen of Hungary. The forces employed were:

Conductor, Waldemar von Bausnern.
Solo quartet, Emma Lindenberg, Köln; Frau Kotelmann Heese, Berlin; George Walter, Berlin; Xaver Mang, Weimar.
Organ, City Organist Herrmann Keller.
Violin solo, Concertmaster Robert Reitz, Weimar.
Choruses, mixed chorus, Weimar; second and third classes of Grand Ducal Seminary; members of the Chorus City Church.
Orchestra, the student orchestra of the Grand Ducal Musik Schule.

The third evening's performance could not be heard for this report, but there was no doubt of a high-class



LISZT AT THE PIANO.

opera, the piano soloist in the "Totentanz," Frederic Lamond, of Berlin. The program had only three works, as follows:

Symphonic poem, "Hungaria."
The "Totentanz," a paraphrase on "Dies Irae," for piano and orchestra.
The "Faust" symphony, in three pictures for orchestra, tenor solo and male chorus.

The seldom heard symphonic poem "Hungaria" is one of great pretension, requiring twenty-two minutes to give. The themes represent material of unflinching beauty and dignity. The general scoring does not seem heavy, even as played here by one hundred men. In the first minutes of the rendition a stranger to the house was disturbed by the particular acoustic happened upon. It was evident that the orchestra was playing in fine spirit and perfect discipline, yet there was no definite impression of any tonal blend. Later the strangeness wore away and the composition was enjoyed as if by a band playing in desirable tonal balance and effectiveness. Incidents of the com-



THE LISZT MONUMENT IN WEIMAR.

three ("Tiefland"); Beethoven, three; Bizet, three; Leoncavallo, three; Lortzing, twenty-one ("Waffenschmied," "Undine," "Zar und Zimmermann," "Wildschütz," "Die beiden Schützen," "Opernprobe"); Marschner, two; Mascagni, three; Mozart, six; Nicolai, four; Offenbach, four; Puccini, two; Rossini, five; Strauss, two ("Elektra"); Von Suppe, four; Thomas, four; Tschaiakowsky, four ("Eugen Onegin"); Verdi, four; Wagner, twenty-five; Siegfried Wagner, six ("Bärenhäuter").

The composers represented in seven concerts were Von Bausnern, Beethoven, Brahms, Hausegger, Haydn, Kaun (second symphony), Liszt (symphonic poem, "Mazeppa," and "Psalm 13" for tenor, chorus and orchestra), Mendelssohn, Mozart, X. Scharwenka (B flat minor concerto), Schubert, Smetana, Strauss, Tschaiakowsky and Hugo Wolf (symphonic poem, "Penthesilea").

During the present season, probably in January or February, 1912, Conductor Raabe will give a concert.

Liszt manuscript novelties from among the unpublished manuscripts of the Liszt Museum.

The more important daily newspaper of Weimar, the Deutschland, gave out an enterprising Liszt special number, but fell upon a painfully bad article for a lead. That article, written by some one in Vienna, began by saying that nobody played Liszt compositions nowadays, and the whole Liszt compositional cult was full in the hands of the bowwows. That might have been all right to report if true, but nothing is further from the truth. The world's representative musicians of today are more alive to Liszt's real composer importance than they have ever been, and as the cult is in a state of perfect health, the next years will probably show continuation in the Liszt favor. The estimable writer from Vienna may be getting too old to read the world's concert programs industriously, but the Weimarer Deutschland should not have fallen so easy and ludicrous a victim to anybody's pessimistic misgiving.

Dadmun's Maine Success.

Royal Dadmun has sprung into prominence as leading basso as a result of his great success at the recent Maine Festivals. Last week THE MUSICAL COURIER printed press praise from Bangor papers; here follow six excerpts from Portland, and in this success his teacher, William Nelson Burritt, must share, for he it was who developed Mr. Dadmun's voice and style to its present effectiveness:

Royal Dadmun's bass proved to be an acquisition to the festival's singing force. His delivery of "My God, My God, Why Hast Thou Forsaken Me?" stamped him as a singer of much promise who will make his mark.—Portland Daily Eastern Argus, October 17, 1911.

The basso, Royal Dadmun, was all that had been prophesied, singing with the utmost finish and ease the exacting solos of the chorale. He has a powerful organ, beautifully placed and shows the result of most judicious training and rounded out most delightfully the evening's pleasure.—Portland Daily Press, October 17, 1911.

Royal Dadmun also scored heavily in his splendidly impassioned and virile delivery of Iago's "Credo" from Verdi's "Otello." The powerful dramatic aria was delivered in forceful manner, full of distinction and import and with a display of broad vocal declamation. Mr. Dadmun's bass is of wide range and resonant power, and he throws into it plenty of musical feeling and dramatic fervor. In this latter particular, indeed, in two or three realistic and thrilling glimpses of Iago's passion he transported one to the operatic stage, to entire was his identification with the character. Applause was awarded him in unstinted measure and Mr. Dadmun expressed his versatility in a fine rendition of an English song and again in a fetching little ditty which he sang debonairly and with just the right gusto.—Portland (Me.) Daily Eastern Argus, October 18, 1911.

Royal Dadmun scored also, his "Otello" number furnishing him an opportunity of which he took the most advantage, to give expression to his marked dramatic ability. He sang with splendid freedom and power and was recalled, giving in response an effective song to a piano accompaniment.—Portland Daily Press, October 18, 1911.

Mr. Dadmun's fine voice and artistic style made a strong appeal in the "Cesar's Lament" from "Scipio." This song is in Handel's severer manner and has none of the florid adornments to which he often resorted for his effect. Mr. Dadmun sang it with a breadth of style and phrasing wholly satisfying and admirable. Encores were the order of the afternoon and Mr. Dadmun responded with a German song well sung. In his group of songs in the second part he aroused great enthusiasm by his delivery of Huhn's "Invictus." The "Invictus" is an inspiration in itself to vocal effort and triumph, and Mr. Dadmun made the most of the opportunity. He carried his audience with him in warm appreciation, and in response to an encore sang with unction a humorous Irish song. "Supposing."—Daily Eastern Argus, October 19, 1911.

Royal Dadmun has a beautiful voice and his splendid mastery of style and technique makes all that he does significant and impressive. His interpretative powers are immensely satisfying and are always full of life and color and intention. He sings also with an authoritative touch that leaves you in no doubt as to his command of himself and his voice is rarely rich and expressive. This was markedly shown in the exquisite "Lament" of Handel, done with a magnificent reserve and beauty of tone that made it one of the big festival features. The lighter songs were delightful of themselves and were given a distinguished delivery.—Portland Daily Press, October 19, 1911.

European Criticism of Cecile Ayers.

Cecile Ayers, a pianist who has played abroad with success, is a pupil of Ossip Gabrilowitsch, now living in Munich. The following criticism refers to Miss Ayers' playing at a symphony concert in Gortitz:

Last evening the first extra concert was given by the Town Symphony Orchestra. The program consisted of Beethoven's eighth symphony, overture "The Corsair," the "Russian Ballet" music by Lugini and two numbers from Wagner's "Walkure." Especial mention must be made of the unusual playing of Cecile Ayers, the piano virtuoso, who was the soloist of the evening. She played with surprising surety the very difficult "A Minor Concerto" of Grieg, the second movement of which was given with such exquisite interpretation as to call for a remarkable ovation. The group of numbers by Brahms, Liszt and Saint-Saëns captivated the audience and Miss Ayers was finally compelled to respond by giving a prelude of Chopin as an encore. This young artist, who has played with great success in Berlin, Munich, Norway and America, is a pupil of the well known teacher and orchestra conductor, Ossip Gabrilowitsch.—Neue Gortitzer Anzeiger, October 7, 1911.

CINCINNATI MUSIC.

CINCINNATI, Ohio, November 4, 1911.

The Cincinnati College of Music will give a concert with orchestra and chorus November 14, in its own concert hall, the Odeon. The plan of giving these concerts has proved so successful that it most likely will become a feature in the musical life of the city. It is doubtful if so popular a series was ever presented under similar conditions as those given by the student organizations of the college, and the assisting soloists. Because of the demand for admission to these concerts several years ago, it was deemed advisable to expand the generous spirit which the institution maintains in accordance with the ideals of its founders and patrons, by giving the concerts on a large scale and without charge. Tickets will be given as heretofore, free upon application with same accompanied by stamped addressed envelope, and only tickets for the capacity of the hall will be distributed. The program for the first concert shows the ambitious undertakings which have featured the programs of the college forces repeatedly. The improvement which the college chorus is accomplishing under Louis Victor Saar will be shown in the performance of the late Felix Mottl's arrangement of Schubert's "Ständchen" for alto solo and three-part women's chorus and orchestra. The solo part will be sung by Alma Beck, considered one of the most promising young contraltos in Cincinnati. The orchestra will be directed by Johannes Miersch. The "Lenore" overture, No. 3, Beethoven, and Mendelssohn's Italian symphony, will be included in the program. Other soloists to be heard are Leo Ullrich, baritone, and Louise Tewksbury, pianist.

Much interest is being manifested by music lovers in the subscription recitals inaugurated by the College of Music, and in which series some of its artist faculty members will be heard. The list of patrons has been growing steadily.

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ily and includes a number of the most representative benefactors of music and art. With the opening of the series, November 21, the first opportunity of judging of the merits of the performers will be offered through a program of chamber music by the College String Quartet. The Dvorak string quartet in G major will open the program, followed by the Rachmaninoff sonata for cello and piano, to be played by Ignatz Argiewicz and Adele Westfield. The program will close with Louis Victor Saar's piano quartet, with the composer as the assisting artist.

The College of Music noon recitals began November 5 and will continue to be held regularly on Saturdays at the Odeon. The program for the first recital presented pupils from the classes of Albino Gorno, Joseph O'Meara and Lino Mattioli. The participants included Irene Gardner, pianist; Bertha Stafford, soprano, and Louise Ford, elocutionist, all of whom acquitted themselves creditably.

William Perry Adams, a student of elocution and acting and a member of the Springer Dramatic Club at the College of Music, has been assigned the part of Nebraska in this week's production of "The Virginian" by the Orpheum Stock Company.

A three-act modern comedy and four one-act plays soon will be presented by members of the Springer Dramatic Club, under the direction of Joseph O'Meara.

John A. Hoffmann, tenor, won success in his song recital at the Cincinnati Conservatory of Music last Monday evening. His solid technique was in evidence and he was in excellent voice throughout the program. His opening number, a group of five Cornelius songs, presented a variety of sentiment in which Mr. Hoffmann had ample opportunity of showing his versatility. The central features were his interpretation of Cornelius' singular song, "Ein Ton," which received an enthusiastic encore, and his rendition of "Das Veilchen." The Hugo Kaun group,

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which presented some welcome novelties, called forth admiration, and the three numbers of Debussy revealed Mr. Hoffmann's command over the modern French school. The remainder of the program was devoted to Italian composers—an aria from "La Boheme," which was very skillfully given, being followed by a group of three Tirindelli songs, with the composer at the piano. The closing number, "Visione," revealed Signor Tirindelli in his best vein, and Mr. Hoffmann delivered it so well that he was obliged to give an encore. Mr. Hoffmann will be heard in his second song recital after the holidays.

The opening meeting of the Woman's League at the University was marked by a musical program given by Marion Belle Blocksom, soprano, and Abby Bradley, violinist, both students at the conservatory.

The Cincinnati Conservatory has set Thursday evening, November 16, as the time to present the new member of its faculty, Paolo Martucci, in his first American piano recitals. Cincinnatians are keen to hear this artist, who comes indorsed as one of Italy's foremost young pianists. He has appeared extensively upon the concert stage throughout Italy and in London, where he is a particular favorite.

The string orchestra of the Cincinnati Conservatory, under the direction of Pier Adolfo Tirindelli, will give a concert in the Conservatory Hall, Wednesday evening, November 8.

BUFFALO MUSIC.

BUFFALO, N. Y., November 8, 1911.

Last week the Henry W. Savage English Opera Company gave two splendid performances of "The Girl of the Golden West" at the Teck Theater. In the productions of this work, Mr. Savage again has shown his skill as a manager. The cast for the Buffalo presentations was the same as that offered at the premiere of the opera at Waterbury, Conn., on October 7. THE MUSICAL COURIER of November 1 contains a fine descriptive article entitled "The Girl of the Golden West," in English, well worth a careful perusal. The writer was told by genial Fred Meek, touring manager of this company, that it played to a big house in the Shubert Theater, Rochester, November 3. A long waiting list of well known singers are applicants for positions in this opera company, which is certainly a strong, well balanced organization, with a well drilled orchestra and chorus, under the magnetic leadership of Giorgio Polacco, who created a veritable furore as conductor of the Italian opera seasons at the Tivoli Opera House, San Francisco, during Tetrassini's first American appearances. That was prior to Tetrassini's London and New York triumphs—six years ago.

The Rubinstein Club will give a morning musicale or "public rehearsal" at Aeolian Hall, November 9, assisted by a local soprano.

Next month, Eva von Knorren Cucken, concert pianist, and Margaret Adsit Burrell, concert contralto, will be the soloists at a Rubinstein club evening concert.

Fred Starr True, popular bass soloist of St. Paul's Cathedral, will sing at Aeolian Hall, November 11.

The Chromatic Club will begin its recitals November 11. Among the active member soloists Mildred T. Windsor will be one of the pianists.

Clarence Eddy Warmly Greeted in Topeka.

TOPEKA, Kan., November 10, 1911.

To The Musical Courier, 437 Fifth Avenue, New York: Clarence Eddy, the great American organist, has just completed a series of three recitals on our great auditorium organ November 8, 9 and 10. The audience Thursday night was fully 5,000, and Friday morning about the same number awaited his appearance with the greatest enthusiasm, the selection being followed by persistent applause and several encores. Mr. Eddy's appearance here was under the auspices of the Kansas State Teachers' Association. Some of the leading educators of the country were in attendance. It was an immense musical success. Mr. Eddy's annual visits to Topeka have resulted in his becoming one of Topeka's pronounced favorites.

E. S. C.

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Sulli Studio Notes.

Giorgio M. Sulli, the well known vocal teacher, of 1425 Broadway, New York City, is much pleased over the great success achieved in Milan by Tarquinia Tarquini, soprano, who was one of Sulli's best pupils in Florence before he came to America six years ago. Zandonai, whose new opera, "Conchita," has been judged by the Italian press as a work of genius, asked Miss Tarquini to be the protagonist of his opera, and she had such a triumph that the press has called her "a revelation," "a perfect singer and a wonderful actress," "a new Bellincioni," and the critics highly praise her method of singing. As she had never before sang in Milan, her success places her in the first rank, among the famous sopranos, and Mr. Sulli has reason to feel proud of this pupil, who has been added to the list of celebrated singers whom he has placed on the operatic stage.

Among Sulli's New York pupils there are many before the public who win praise and continuous engagements. Besides Lena Mason, recently engaged as coloratura



GIORGIO M. SULLI.

soprano for the Arben Theater of Mexico City, Madame Sidky Bey, mezzo-contralto, sang last week at the Mothers' Club in Brooklyn, and had to respond to several encores. On December 1 she will sing at the Brooklyn Winter Club.

Another successful pupil of Mr. Sulli's is J. Ellsworth Sliker, who possesses a powerful and well trained bass voice. He was heard two weeks ago at the Women's Club of Jersey City, N. J., in an aria from "Elijah," and some songs. He is already engaged to sing several oratorios during this season, and at many clubs.

The high appreciation that Sulli's pupils have for him is shown by the following extract from a letter received from a girl who studied with him last season, and who could not return to New York this year on account of her marriage:

My Dear Teacher:

I cannot tell you, Maestro, how I love my work, even though I am working alone just now, and really you will find I have truly improved greatly since you last saw me. Your teaching lives with me and I am applying it from day to day. Mr. Powell and I are looking forward to coming to New York as soon as possible, and I am anxious for him to continue his study in voice and I know you will be a great help to him.

I am so glad you are meeting with such success, for you are indeed worthy of it; everybody here thinks you did marvels with my voice. They cannot understand the development of my voice in the short time I was with you.

Hoping to see you very soon,

Very sincerely,

FREDERICK ROUCKER-POWELL.

Mr. Sulli will soon start the series of his interesting studio recitals at which his most advanced pupils will be heard.

Weisbach Home After European Sojourn.

Henry Weisbach, formerly concertmaster of the Volpe Symphony Orchestra, has returned to New York after five years in Europe. The young violinist studied with Joachim first and then with Ysaye, and while in Berlin appeared as soloist with the Berlin Philharmonic. Before

going abroad, Weisbach was for seven years a pupil of Arnold Volpe, conductor of the Volpe Orchestra. He made his New York debut as soloist with the orchestra in 1906, playing the Bruch D minor concerto. Weisbach will again take up his work as concertmaster of the Volpe Orchestra.

MUSIC IN MEMPHIS.

MEMPHIS, TENN., October 31, 1911.

Ernest LaPrade delighted a select audience of musicians and music lovers last evening at the concert hall of the Southern Conservatory of Music with a well selected program of well rendered violin music. Mr. LaPrade was for several years a Memphis boy, studying with Prof. Jacob Bloom, in whose honor he gave last evening's recital. Recently he joined the Cincinnati Symphony Orchestra. He has ever been a general favorite with Memphis people.

The Beethoven Club will entertain with a reception and musicale on Saturday, when Mr. and Mrs. Henry Holden Huss will be the guests of honor and the artists of the afternoon. The reception will be held in Beethoven Hall, following the concert at Goodwyn Institute.

The Beethoven Club gave the first monthly concert last Saturday at the Goodwyn Institute, which proved to be one of the most brilliant monthly affairs ever held. The program, which was a delightful one, was presented by Mrs. Carruthers Lancaster, chairman, and included numbers by Christine and Edna Keeton, Kathrine Bass, Enoch Walton, George Arnold, Mrs. E. W. Taylor and Mrs. Theodore Carrol Reynolds.

Mrs. S. M. Neely has been appointed chairman of the city patron committee for the Memphis Symphony Orchestra Association, which fact practically assures the success of that department. Mrs. Neely has appointed to assist her with the work of securing patrons: Mesdames Frank Hill, J. P. Norfleet, R. O. Johnston, A. L. Lowenstein, Paul Dillard, S. B. Anderson, Burgess, Carruthers Ewing, Percy Finley, L. D. Falls, Robert Galloway, W. E. Gerber, Daniel Grant, Wesley Halliburton, B. W. Hirsch, Ben. Goodman, David Levy, J. M. McCormick, C. P. J. Mooney, J. C. Norfleet, Ernest Parham, C. H. Raine, D. D. Saunders, C. K. Smith, P. P. Williams, Joseph Newberger, Augusta Semmes, Valerie Farrington and Montgomery Cooper.

Angelo Cortese, harpist, continues to delight select audiences. He was the guest of members of the Chickasaw Club last week, and after a delightful dinner party gave a number of harp selections.

Francis Macmillen, violinist, appeared at the Lyceum Theater, Wednesday evening, as the opening attraction in Mrs. Cathey's All-Star Course. This was Macmillen's second appearance before a Memphis audience. The program opened with a concerto in D major by Paganini, and was greatly enjoyed. A feature of the evening was the difficult Schubert-Wilhelmj "Ave Maria." Other violin numbers included a composition by George Arnold, a local composer of ability, Bach, Barnes, Kreisler, Mendelssohn, Lederer and others. Gino Aubert was the pianist, and gave several solos in a masterful manner.

Mrs. George Mitchell, of Tupelo, Miss., a new out-of-town member of the Memphis Symphony Orchestra Association, is expected within a few days as the guest of Augusta Semmes. While here, Mrs. Mitchell will negotiate with Angelo Cortese, harpist, and members of the orchestra for a concert in Tupelo at an early date.

Frances M. Durrant, of Coffeeville, Miss., is one of the new out-of-town members of the Symphony Orchestra Association. Mrs. Durrant, a popular club woman in her State, will work up great interest in the Tri-State Contest to be held in Memphis next spring.

The subscription of \$1,000 made by the Business Men's Club for the furthering of the interest in music in Memphis shows conclusively that there is great effort being made for the development of the art. This sum was contributed to the management of the Memphis Symphony Orchestra to be used to advance the interests of the organization this winter.

NOLA NANCE OLIVER.

Birdice Blye Visits New York.

Birdice Blye, the Chicago pianist, spent several days in New York last week visiting old friends and enjoying some of the concerts and art exhibitions. Madame Blye has a Western and Southern tour booked, and, as heretofore, will be in demand for recitals before clubs and at colleges and private schools. The programs which Madame Blye has prepared for this season will particularly interest the army of students and young teachers who have hitherto enjoyed her playing. As usual, this delightful artist will play some novelties.

PHILADELPHIA

PHILADELPHIA, Pa., November 10, 1911.

The fifth pair of concerts by the Philadelphia Orchestra, Carl Pohlig, conductor, took place in the Academy of Music on Friday afternoon, November 10, and Saturday evening, November 11, with the following program:

Overture, Donna Diana Emil von Reznicek
Symphony in D minor César Franck
The Swan of Tuonela Jean Sibelius
(Legend from the Folk Song of Kalevala.)
The Sorcerer's Apprentice Paul Dukas
(Scherzo; after a Goethe ballad.)
España, rhapsody for orchestra Emmanuel Chabrier

Again, without a soloist, Mr. Pohlig introduced his orchestra to a symphony loving audience, with a program artistic in arrangement and scholarly in composition. The D minor symphony, by César Franck, was, because of its masterful conception, most imposing, and because of its dignified rendering, most effective. All technical difficulties seemingly were absorbed by the perfect sympathy between conductor and orchestra. The contrast between the movements of the symphony is not so marked as in some, but through all the work is full of scholarly treatment and melodious phrases for the string and wind choirs. The last movement seems more mood descriptive and closes with a final joyful chant. The other numbers, each one beautiful in its own way, were modern representations of the various national schools, and combined gave the finishing touch to a well balanced program.

The superb Boston Symphony Orchestra, Max Fiedler, conductor, with Madame Schumann-Heink, contralto soloist, gave its first concert of the Philadelphia season in the Academy of Music, Monday evening, November 6, before a large and enthusiastic audience.

Nicholas Douty, tenor, announces his song recital in Griffith Hall, Wednesday evening, November 22. The program will comprise unique and interesting selections. Mr. Douty accompanies himself at the piano.

The Hahn Quartet, Philadelphia's well known musical organization, will give during the season a series of four concerts at Witherspoon Hall, and a series of three in Germantown, Pa. Noted artists have been engaged by Mr. Hahn for these affairs.

S. Foster Why, the well known bass of Philadelphia, who is studying in Paris, has been engaged as solo bass in the American Church. When in this country Mr. Why studied with Perley Dunn Aldrich.

The first popular concert by the Philadelphia Orchestra, under Carl Pohlig, will be given on Wednesday evening next in the Academy of Music, with two soloists as the assisting artists. Mrs. William H. Greene, the well

known high soprano, will sing the "Bell Song" from "Lakme," while Mary Woodfield Fox, the pianist, will interpret two movements from the Grieg concerto in A minor.

The Manuscript Society of Philadelphia, W. W. Gilchrist, president, has issued invitations for its first concert of the season, November 16, in the Orpheus Club rooms. A trio for piano and strings, by Constantin von Sternberg, and a paraphrase on "The Merry Pranks of Till Eulenspiegel," after Richard Strauss' op. 24, by Camille Zecher, and composition by David Crozier will be played.

The Philadelphia-Chicago Grand Opera Company has performed to large and brilliant audiences the five following operas: "Cendrillon," with Maggie Teyte and Mary Garden; "Samson et Dalila," with Gerville-Reache and Dalmores; "Die Walküre," with Fremstad, Osborne-Hannah and Dalmores; "Thais," with Garden and Warnery; "Cavalleria Rusticana" and "Pagliacci," with White, Zepelli and Crabbe. Signors Campanini and Perosi, conductors.

The Leefson-Hille Conservatory of Music, Mauritz Leefson, director, is especially fortunate in securing as head of his violin department the English artist, Henry Such. Mr. Such comes with a fine record of rare attainments.

The Flonzaley Quartet is announced by Mrs. William S. Nelson for a concert in Witherspoon Hall, Tuesday evening, November 14.

Perley Dunn Aldrich, baritone and teacher of singing, has been engaged to sing in Orange, N. J., December 4.

The Matinee Musical Club of Philadelphia, Mrs. C. C. Collins president, held its first meeting of the season in its new clubrooms, 1418 Walnut street, Tuesday afternoon, November 7. An interesting program followed a lecture on "Ambrosian Chants Now Generally Used in Catholic Churches." Dr. Hugh A. Clarke delivered the lecture, which was illustrated by choir boys.

JENNIE LAMSON.

Columbia Conservatory of Music.

Columbia Conservatory of Music, Shreveport, La., is one of the largest conservatories in the South. On October 5 members of the faculty gave a recital, the program numbers being as follows: Sonate, F major, for violin and piano (Grieg), by Fridolph Lindholm and Bendetson Netzorg; aria, "Una voce poco fa" ("Il Barbiere di Siviglia"), (Rossini), by Frances Otey Flood; "Fantasie Appassionata" (Vieuxtemps), mazurka, op. 19 (Wieniawski), by Mr. Lindholm; toccata and fugue (Bach-Taubig), "Rondo alla Turca" (Mozart), gavotte and musette (d'Albert), by Mr. Netzorg; prelude, "A Cycle of Life" (Ronald), "From the Land of the Sky Blue Water" (Cadman), by Mrs. Flood; aria for G string (Bach-Wilhelmj), romance, op. 40 (Beethoven), "The Bee" (Schubert), "Zigunerweisen" (Sarasate), by Mr. Lindholm; prelude, No. 15, and mazurka (Chopin); "Sonette de Petrarca" (Liszt), "Valse de Concert" (Friml), by Mr. Netzorg.

Chaminade Music Club.

The 1911-12 programmatic prospectus of the Chaminade Music Club, Jacksonville, Ill., shows a splendid variety of music. October 16 was devoted to serenades and autumn music; October 30 to a calendar program; November 12, the picturesque in music; November 27, the emotional in music; December 11, German classical composers; January 2, opera; January 15, French composers of the present time; January 29, music in France (Chaminade); February 12, open meeting; February 20, Russian composers of the present time; March 11, music in America (folk songs); March 25 and April 8, music in America; April 22, music in America (woman composers); May 6, open meeting (music of forest and field).

St. Paul Club Honors Christine Miller.

Christine Miller, the contralto, has the honor of having been unanimously elected by the Schubert Club of St. Paul to an honorary membership, as proof of its appreciation of her work and of its regard for her personality. Last year Miss Miller had a similar honor bestowed upon her by the Thursday Musical of Minneapolis. This popular artist has a wonderful list of bookings for this season—including three appearances at the Worcester and Cincinnati Festivals, five symphony orchestra dates, seven oratorio appearances, twenty-eight other concert engagements and twenty-two complete recitals.

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Being unable to express his appreciation in person, President Taft commissioned Senator Oliver to thank Mrs. McKean and Mrs. Brevillier and to tell them that he was pleased beyond measure with the selections rendered with such splendid effect.—Erie (Pa.) Daily Times.

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THE ITALIAN METHOD.

BY DELIA M. VALERI.

There is only one method of singing, consisting in the practical observance of a number of principles for the placement and development of the human voice. I do not say rules, because nothing is absolute in the teaching of the voice. Instances of voices of the very same key and which require a different treatment are very common. The whole of the gross material furnished by Nature is not good in all cases. Often there are parts of it that are second or even third rate.

The teacher should examine this material, and then proceed patiently and gradually to develop and beautify it, having care that his pupil sings with his lungs well provided with air and that he manages to avoid any waste of it. Following this method, enables the singer to produce pure, beautiful tones with the least effort, and secures for him a long artistic life. The principles upon which this method is based cannot be taught otherwise than through practical illustrations, and no convincing demonstration of their utility can be made outside of the practical ground. It is, therefore, impossible to do justice to this method by those who are trying to follow it through reading or learning from books. One can be a brilliant theorist and at the same time fail to notice when the application of theory to practice is erroneously or incompletely done, as unfortunately is often the case with voice training.

Everybody, for instance, speaks about the so-called "head tones," but not all know when a tone is really placed in the head and when it is not, because sensitiveness and education of the ear cannot be learned through theoretical sentences. This method can be learned only from teachers whom Nature has endowed with an ear capable of immediately discriminating between a correct and an incorrect tone, and who have had a chance to develop such faculty under the guidance of some good master. This plain, simple method which never departs from the laws of Nature and common sense is called the "Italian Method."

Why "Italian"? Italy, that was never second to any other nation in the search and love for everything that is beautiful, has succeeded in establishing itself supreme in the art of beautiful singing (bel canto). The Italians were the first to set a standard of correct tone, and to write for the development of the voice. Cimarosa, Piccini, Pergolesi, Porpora, Concone, Vaccai, Bordogri, Delle Sedie, the Lampertis are all Italian. Palestrina, Cherubini, Marcello, Rossini, Donizetti, Bellini, etc., were Italians, as were the majority of the old masters and the great composers of the early part of the last century, who wrote their compositions for the glory of the human voice and, I would say, as incentive to overcome the greatest vocal difficulties through serious studying. I might add that the majority of the great singers of that golden age, viz., Rubini, Grisi, Pasta, Lablache, Mario, Frezzolini, Biancolini, Patti, Lucca, etc., who illustrated all around the world the teachings of the masters of their own country, were Italians as well. These, I believe, are the reasons that account for the long ago acquired habit of calling the Italian method the one that teaches the practical application of the canons of bel canto.

I must insist upon the fact that the placement of the voice cannot be learned from the books as may be harmony or any other branch of music. It is rare to find a student who can control his breath so well as to be able to meet the demands of the legato, and yet it is even rarer to find a teacher who is not ready to impress the inexperienced student with a fifteen minutes lecture upon the functions of the diaphragm and the importance of respiration in tone production. I advise all students to be very skeptical of teachers who deal too much in vocal topics. Not that a student should not have any knowledge of the laws of acoustics or should not know what the larynx, pharynx, soft palate, vocal chords, uvula, etc., are, but I know from experience that the indulgence in these kind of topics generates a state of confusion in the mind of the student, and that the display of physical and physiological erudition is a means too often employed by certain teachers to hide their incompetency on the practical ground.

Although there are principles that cannot be disregarded, nothing—I repeat—is absolute in the teaching of the voice. From the physiological standpoint we know very little. We know that the sound is produced by the pressure of the column of air through the vocal chords, and that it undergoes changes according to the point of the resonance chamber that the air strikes. The shape of the resonance chamber, however, is not alike in every subject because of the different dimensions of the organs that compose it. Therefore the claims of certain physiological vocal teach-

ers that they are able to indicate directly and with almost mathematical precision the point of the chamber that the air should strike in order to obtain a correct, resonant tone have no serious foundation. I do not believe in the utility of academical discussions based upon hypothesis and conflicting scientific opinions.

I know of a teacher who for two years has been studying anatomically the vocal organs in an effort to find out how to train the voice. However, his pupils continue to get into serious trouble any time they need to change from the medium to the high register, because all the physiological erudition of their teacher fails to make him notice that the medium register, viz., the fundamental part of it all, is still incorrectly placed.

The student should not attempt to sing the words before his voice has been placed well and in a secure way, because articulation has a tendency to send the voice back again. But this can be done within a comparatively short time if the teacher really knows his business, and is able to notice and correct any misplacement that may be caused

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by these first attempts, and provided that the latter are made with the short old Italian songs that are specially fitted for helping in the adjustment of the voice.

Of course, the Italian method can be taught also by other than Italian teachers. I believe, however, that these teachers should also have had a course with an Italian master and that they should have a good understanding of the Italian language to provide a good foundation for their claim. I always insist upon my pupils mastering the Italian vowels and the principal rules of the Italian pronunciation (they are very easy) at the very beginning, so that they may soon be enabled to read aloud every day for fifteen minutes a passage of Italian prose. Our language (I am an Italian) has no guttural sounds and this exercise, when regularly practised, gradually accustoms the Anglo-Saxon people to talk with their voice in the front of the mouth, thus helping them in the elimination of the impure sounds which are a handicap to the production of a beautiful tone.

The student should well bear in mind that the correct application of the Italian method never fails to bring ease and beauty to the tone. To obtain the latter takes a longer time, but ease in attacking and sustaining tones should be noticed within a few lessons, and in some instances during the very first lesson. The lack of this sense of ease is an unmistakable indication that the teacher is pursuing a wrong course.

In conclusion I wish to cite Madame Schumann-Heink's opinion on the Italian method. This greatest among German artists of our day, in an interview that appeared in the New York Times of January 15, 1909, under the caption "Schumann-Heink Tells a Secret," said: "As a matter of fact, I received all my early training in the Italian school. They talk about Wagner ruining the voice. My voice is not ruined and I have sung Wagner all my life. Why is it? It is because I have followed the Italian method of singing. After one has mastered the Italian method, and the singing of the Italian vowels, one can

sing any language. Why cannot Wagner's works be sung as well as are so many Italian operas? Simply because the Germans refuse to learn the Italian method. It is not Wagner that ruins the voice."

The Banished Weingartner.

(Translated by THE MUSICAL COURIER.)

His Excellency, the Count von Huelsen-Haeseler, Chamberlain to the King of Prussia and director general of the Royal Theaters, has gained a great victory over Felix von Weingartner, former conductor of the Berlin Royal Opera and ex-director of the Imperial Royal Opera at Vienna. They have ever been adversaries, fighting each other bitterly for a number of years, but Weingartner had to yield to the powerful director general, especially as the Prussian courts also protected his Excellency.

The question who is right in this controversy and who is wrong will be a difficult one to decide for an outsider, and even the very lengthy court proceedings could not clear this point sufficiently. There are, in fact, fundamental differences in the principles of life on which the two adversaries will never agree. On the one side is the Court official, who, influenced by the rigid tradition of ceremony, considers it his duty to apply the same severe rules to the beautiful and free art.

On the other side the impulsive musician, scorning compulsion in any form, who must have taken the strict regulations of the authorities almost as personal insults. And yet, the sympathies in this controversy are with Weingartner, the marvelous Beethoven conductor, to whose talent the Royal Orchestra is indebted for the world-wide fame it has attained since Weingartner has been at the head of this orchestra, and which it never has enjoyed under the direction of the preceding indifferent conductors.

It was in 1908 that Weingartner signed the fatal agreement compelling him to stay away from the city of Berlin, as conductor, until the year 1921, and this agreement has been confirmed by the Court of Appeals. But the defeat of Weingartner means to the city of Berlin an artistic loss of the utmost importance. Indeed, we are not particularly blessed with orchestra leaders who are well able to interpret the classics properly. It is very unworthy of the Director General of the Royal Theaters to insist upon his rights only for the sake of obstinacy. His argument, that the funds for the widows and orphans of the royal orchestras would suffer a loss in the case of Weingartner's reappearance in Berlin, cannot be taken seriously. With the same right could the Sing Akademie consider the concerts of the Philharmonic Choir as an opposition, although the concerts of both organizations are completely sold out at every occasion. Therefore, there is no doubt that the city of Berlin would also have room and sufficient audiences for both Weingartner and Richard Strauss.—(Kleines Journal, Berlin).

Felix Fox Gives Unique Programs.

Felix Fox, the Boston pianist, known for the unique programs he gives at his recitals, has played recently in a number of New England cities. October 25 he played in Odd Fellows' Hall, New Bedford, Mass. October 31 he gave a recital at Tuckerman Hall, Worcester, Mass. Thursday evening, November 2, Mr. Fox gave a recital at Wallace Hall, Fitchburg, Mass., and Wednesday evening, November 8, he played in Portland, Me., at the Temple of the Knights of Pythias. His programs for these four evenings follow:

New Bedford.—Sonata, B minor, Chopin; variations on an original theme, Rosenthal; "Reflets dans l'Eau," Debussy; third impromptu, A flat major, Faure; "Lotus Land," Cyril Scott; "Feux Follets," Philipp; valse, Widor; Mephisto waltz, Liszt.

Worcester.—Chromatic fantasia and fugue, Bach; carnival, Schumann; rhapsody, F sharp minor, Von Dohnanyi; "Tempo di Minuetto," Zanella; Romance, Op. 17, No. 3, Faure; etude, A flat, Schloezer; prelude, Op. 17, No. 21, Blumenfeld; "Jeux d'Eau de la Villa d'Este," Liszt; "Claire de Lune," Debussy; valse caprice on Strauss' themes, "Wine, Women, and Song," Philipp.

Fitchburg.—Allegro Siciliano e scherzando, Ch. Ph. Em. Bach; presto, Gram; adagio, A minor, Bach-Philipp; "Children's Corner," Debussy; piece romantique, Moszkowski; polichinelle, Rachmaninoff; nocturne, Op. 62, No. 1, Chopin; "Jeux d'Eau," Ravel; etude, D flat, "Benediction de Dieu à la Solitude," "Venezia e Napoli," "Gondoliera," "Tarantella," Liszt.

Portland.—Two organ choral preludes, "Rejoice, Beloved Christians," "I Call on Thee, Lord," Bach-Busoni; sonata, Op. 39 (first movement), Weber; intermezzo, Op. 116, No. 2, intermezzo, Op. 117, No. 2, Brahms; two preludes, ballade, A flat, Chopin; fourth nocturne, E flat, Faure; "Papillon," Rosenthal; "L'Isle Joyeuse," Debussy; "Sonata Tragica," MacDowell.

Borwick to Give New York Recital.

Leonard Borwick, an English pianist now on the Pacific Coast, is coming East next month. He will give a recital in New York during the first part of December.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

FOUR SONGS, BY W. FRANKIE-HARLING.

A World Enchanted.
Had I a Thousand Souls.
If Such Sweet Dreams.
Where the Roses Were.

In all of these the hand of a good musician is apparent, not only in the well written accompaniments, and the fluent harmonies, but also in the way the melodic phrases fit the lines of the poet. The words are not used merely as a vehicle for the melody, as is so often the case. On the contrary, the melodic phrases agree in length and in character with the word phrases, and the result is a satisfactory song, in which words and music work together for a definite end. "Had I a Thousand Souls" contains some effective chromatic harmonies. The last half dozen measures are particularly interesting in respect to the harmonies, and the final cadence, consisting of a progression from an augmented sixth chord to the tonic, is rare enough to be called a novelty.

"THE WHISPERED WORD," SONG, BY CARRIE BULLARD.

The composer has written "joyously" at the beginning of this song, and we can find no better word to describe the music than "joyous." Carrie Bullard has entered thoroughly into the spirit of John Kendrick Bangs' sprightly lyric and has written a song that is spontaneous and interesting. Its naturalness and vitality make up for any lack of harmonic distinction.

FOUR SONGS, BY FRANK E. TOURS. "A PRAYER FOR YOU," "FROM THE VALLEY," "PARTED," "YOUR EYES."

This is a group of extremely well written songs that will please musicians not only for their musical attractiveness but for the finished technic of the composer who constructed them. They have nothing remarkable or very new to say, but what they say is very well said. On the whole, perhaps "Your Eyes" appeals most to our taste, though we cannot see that this song is in any way a better piece of workmanship than the others.

"THE BIRTH OF LOVE," SONG, BY REGINALD BARRETT.

We cannot recommend this manner of treating a lyric. The modern musician is somewhat tired of that erstwhile popular practice of making an oft repeated verbal phrase do duty for a number of musical phrases. If the composer has a long melody to send into the world, why should he choose a short lyric? In other respects we find no fault with this song, nor have we much praise for it. 'Twill pass and do no harm.

"LIFT THINE EYES," SACRED SONG, WITH MUSIC BY HARRY G. LELAND.

No mention is made of the origin of the words of this song. Is the composer afraid of censure for using a passage from the Bible arranged to suit his musical purposes? The original of this strange perversion is to be found in the first three verses of Psalm CXXI, beginning "I will lift up mine eyes." We see no literary gain in the change, nor can we understand the moral superiority of the singer who prefers to advise his listener to "Lift thine eyes," rather than to exclaim "I will lift up mine eyes." It is wrong to tamper with the text of any standard work in poetry or prose. The music of the song is very smoothly written and has the breadth and dignity suitable to an organ accompaniment. The progression of the bass shows that the composer had the organ in mind or, at any rate, an instinct, when he composed this excellent church music.

"WHY SHOULD THE SPIRIT OF MORTAL BE PROUD?" SONG, BY ALFRED G. ROBYN.

The words of this composition are by William Knox and are of a moral nature suitable for certain church services. Yet we do not call either words or music sacred. The music is written in that style so dear to Gounod in his oratorios, which is compounded of seriousness, dramatic effects and lyrical passages. It is a style that is effective and satisfactory when well done, as in this song of Alfred G. Robyn, but which usually seems theatrical in

a church and dull in the concert room, unless in an oratorio performance when the audience is supposed to be in the proper mood to accept moral admonishment to the accompaniment of music.

Hodgdon Music Company, Los Angeles, Cal.

FLORENCE VOCAL ALBUM, BY FRANCIS M. PAINE.

This album consists of seven short songs of no great importance but of fluent melody. They are a little too ingenuous and bland to tickle the palate of those who are accustomed to the modern spicy fare. The Garden of Eden is now in California, so we are told; but we doubt if there are many innocent Adams in that district who have not tasted the forbidden fruit of the tree of knowledge and who are still susceptible to the gentle influences of the Florence Vocal Album. Still, there is no reason why this music should not give pleasure to those who have neither the technic nor the musical culture to perform the greater songs. They are all equally good as far as they go, and are sufficiently well written for the public for which they are suitable.

C. A. Blodgett, Springfield, Mass.

THREE SONGS, BY EMIL KARL JANSEN.

It is evident that the composer of these songs, "Four By the Clock," "I Doubt It" and "Evening Song," has a musical nature and an instinct for melody and harmony. In all of the three we find character and a relationship between the spirit of the words and the spirit of the music. The redeeming feature of these songs is that they are musical. It is better to write interesting music with a few technical errors than it is to be dull and technically flawless. At the same time we cannot but feel that Emil Karl Jansen's technic might be improved a little without any risk of quenching the spark. For instance, the return from G flat back to the original key of B flat, in "I Doubt It," is by no means smooth. In the phrase "Ah, longer, longer we," in "Evening Song," the composer has written a C flat instead of a B natural in the melody. The chord is merely the dominant seventh of A flat, with an altered fifth, and that altered fifth is B natural. How can C flat be used in that chord? In "Four By the Clock" we find an F sharp in place of a G flat in the chord of the minor ninth on F. These may seem trifles, as indeed they are. But they indicate an insufficient amount of theoretical training as clearly as bad spelling always raises the suspicion that the speller has been carelessly educated. If Emil Karl Jansen did not show so much natural musical talent we should not have taken the trouble to point out these seemingly unimportant defects. Needless to say, the amount of study necessary to correct these little blemishes will have an important effect on the general style of the writer in many ways.

Frances Alda in Montreal Opera.

Frances Alda scored a triumph as Marguerite in Gounod's "Faust," at Montreal, November 8, with the Montreal Opera Company. Without exception, the critics were enthusiastic in their praise of the prima donna's singing and acting:

Madame Alda's Marguerite is the essence of romance, instinct with the spirit of youth, a clearly defined, poetic conception. She dispenses with much of the conventional and wretchedly artificial detail that has become attached to the role in the course of half a century, just as barnacles adhere to a ship's bottom. Her hurried exit, after repudiating Faust's advances in the second act, and with a swift glance of fear at Mephisto is an instance in point. The sudden change from pensive mood to gay at the opening of the garden scene is another. Again, she does not sing the song of the "Roi de Thule" to the audience, but to herself, mezzo voce, in part, as it should be sung, but very seldom is.

In the "Jewel Song," once more, Madame Alda reveals her innate artistry. She sings it to the mirror, not to the gallery. And in her voice—admittedly suited to the lyric charm of the justly famous aria—there is a wealth of girlish wonderment and delight.

In the closing scene in prison Madame Alda gave an indication of the dramatic force of which she is capable when she gives histrionics full play. There was not only surprising strength, but a sense of passionate faith and trust in her final "Anges purs, anges radieux," which thrilled the whole audience. The trio evoked a demonstration of more than customary enthusiasm.—Montreal Star.

Frances Alda is one of the most distinguished singers of the day. She sang the role of Marguerite with a warmth, a purity of voice, a conviction and mastery which it would be difficult to excel at the New York Metropolitan, the grand opera in London or in Paris. Needless to say, the superb artist was literally deluged with flowers.—Montreal La Patrie.

Madame Alda has offered here nothing finer than her Marguerite, and not since Sembrich has any one sung the role so well. With her voice so pure and crystalline, and with an exquisite timbre, she is admirably suited for the part of Gounod's heroine. After having rendered with charming fervor and grace the "Jewel Song," the delicate naïveté with which she sang in the love scene was exquisite. In the church scene her voice was full of deepest emotion, while in the final trio she attained artistic heights quite extraordinary. Montreal must hear Madame Alda's Marguerite again. She has captivated the public.—Montreal Le Canada.

Helen Teschner in Berlin.

Helen Teschner, the American violinist, will make her first appearance in Berlin this season on January 4, when she plays at the Berlin Singakademie.



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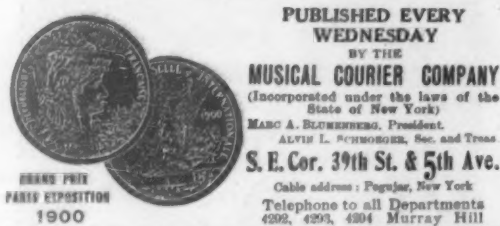
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SOME conductors double the instruments and other conductors double them up.

Is there any law which prevents Beethoven's ninth symphony from being played in New York before spring?

COLD weather and grand opera came to New York simultaneously last Monday, both of them being welcome after their long absence from the metropolis.

We read in the New York Tribune that "Wagner is ever popular"—a grand musical truth, which the nations who did not know it before will receive with wonder and joy.

"FAUST" had its 1400th Paris performance the other day. We wager that for the 1400th time, some French paper wrote next morning, "The Valentine was unsatisfactory."

No more bitter blow could have been dealt the Milan Monopoly than the Monday night production of "Aida" at the Metropolitan. So long as there is a Verdi, a Puccini lags saccharine and superfluous.

WHEN the orchestra at one of our local restaurants played the "Turkish Patrol" a few days ago, two Italian opera singers, seated at one of the tables, arose indignantly and left the room without paying their bill.

AT the reception given in the Royal Palace at Buda Pesth on the occasion of the recent Liszt festival there, the only American journalist invited to the function was Arthur M. Abell, Berlin representative of THE MUSICAL COURIER.

To any one who knows Latin the selection of "Quo Vadis" as Hammerstein's opening opera in London on Monday must have seemed exceptionally fitting. Where Hammerstein will go remains to be seen, but he generally uses roads worth traveling.

As some of the New England cities did not respond properly to the New York Philharmonic Orchestra concerts last week, they should be punished by not having any more concerts of that character. The simple rule should be not to visit towns that do not encourage classical music.

AT last the Metropolitan Opera Company has a contralto, and we will henceforth be able to hear the difference between the actual contralto artist, such as Matzenauer is, and the kind of singing in that quality of voice which we have been compelled to listen to at the Metropolitan.

A MOST welcome addition to the list of singers now in this country is Ludwig Hess, whose magnificent showing at last Sunday's Philharmonic concert fully justified all the praise which Europe had been showering on that excellent artist for several years before his current American undertaking.

WILLIAM CLARK RUSSELL, the well known writer of sea stories, who died recently, was a son of Henry Russell, Sr., the composer of "Life on the Ocean Wave" and many other popular songs, and was a brother of Henry Russell, of the Boston Opera Company, and Landon Ronald, the head of the Guild Hall School of Music, London.

ACCORDING to the will of the late Josef Pulitzer, the Philharmonic Society of New York is to receive from his estate the sum of \$500,000 in the shape of a trust. With the income of this sum the future of the Philharmonic should be assured and can be assured, provided the society will conform in its methods with ideas more modern than those

that existed when it was established. Everything should be sacrificed to good music, all other considerations should be put aside, and certainly that must have been Josef Pulitzer's design in making this magnificent donation to the society.

ORCHESTRAL concerts all over America report an exceptional increase of attendance so far this season, together with a consequent welcome financial stimulus. Orchestras constitute the very essence of the musical life of a community, and, therefore, if the new order of things continues, there still may be hope for a really musical American nation before the year 2311.

ONE of the New York daily papers recently published an article on Toscanini and troubles he is said to have in Milan because no Mascagni operas are performed here at the Metropolitan. All that is understood. Only such Italian operas can be performed as are controlled by the Milan Monopoly; those that are held by some unfortunate publisher who is not in the Monopoly are "shelved." That is the especial word applied.

OUR large opera companies, like the Metropolitan, the Boston and the Chicago, have no right to dislocate their performances by conducting concert bureaus for business purposes outside of the opera itself. As stated before, proceedings of that kind are undignified for great opera companies. They have certainly no right to dispose of their artists for concerts and then keep fifty per cent. of the proceeds; we mean no moral right and no artistic right.

TITO RICORDI will be here next month from Milan. It seems that his presence in New York is just as necessary as there. The reason why he should remain in Milan is the lawsuit of the Casa Verdi, the house that Verdi left for old singers and musicians, and it is alleged that under the will of Verdi many of the Ricordi copyrights and production rights of the Verdi operas go to that house after next year. The lawsuit that now is in progress is interesting the whole of musical Italy, and there is no reason why it should not interest all American musical people. Intricate legal questions are involved as to the interpretation of the former and present copyright laws of Italy.

THERE seems to be no desire on the part of Signor Gatti-Casazza, manager of the Metropolitan Opera Company, and Alfred Hertz, German conductor of the Metropolitan Opera Company, to cancel their relations with the Betty Loeb Musical Institute, with which they are associated as council of the faculty, whatever that may mean. This gives to the musical institute the appearance, which is being utilized in advertising, of being officially an annex of the Metropolitan Opera House, and that the pupils of that institute must necessarily have better vocal instruction than that which is bestowed upon pupils of private studios and other musical schools and colleges in the country. As this Betty Loeb Musical Institute has not, since its foundation, produced a vocal pupil of such degree as to give the institute any prominence in that direction, there is no reason why it should be indorsed in this fashion by Signor Gatti-Casazza or Alfred Hertz. Furthermore, it is a rank injustice for the Metropolitan Opera Company thus to become a sponsor of any musical school or studio or college; it has no right to discriminate, and these two members of the Metropolitan Opera House should officially withdraw their association from the Betty Loeb Institute of Music without further delay. The continuation as members of the council of the faculty, whatever that may mean, consumes too much space in this paper, and we cannot cease calling attention to this matter until they have retired.



REFLECTIONS

BY THE EDITOR.

When an orchestra has reached technical maturity, such as that possessed by the Boston Symphony Orchestra, amounting to orchestral virtuosity, it is expected that its work should then be applied to meet the highest ideals of interpretation. When it fails to do this, its mission is not accomplished. Max Fiedler does not permit his orchestra to justify itself. He is an excellent conductor of the Kapellmeister type. "Thus far shalt thou go and no farther" is his directorial ultimatum, and therefore, when the orchestra is on the verge of accomplishing an ideal performance, it is held in check by angular and fixed theories and a routine conductor's views of musical interpretation. Mr. Fiedler does not give out the delicate touches, the little refined shades of meaning which came to us through Gericke, who also was a drillmaster, unable to produce a poetic or a majestic signification. Mr. Fiedler, on the other hand, has drilled the orchestra into a compact mass that can accomplish the work, although with less finesse, but still effectively in the ordinary reading of the masterpieces.

Following is the program of the first concert that was held at Carnegie Hall on Thursday, November 9:

A Comedy Overture.....Reger
 "Thus Spake Zarathustra".....Strauss
 Andromache's Lament, from Achilles.....Bruch
 Suite, Goldoni's Intermezzi.....Enrico Bossi
 (Of which four numbers were played.)
 Träume.....Wagner
 Die drei Zigeuner.....Liszt
 Oberon Overture.....Weber

I think it was really an offense against aesthetics to play anything after Strauss' composition, in a program constructed in this manner. After all, the three overtures of Weber can only be conducted by a virtuoso conductor; the readings must be particularized, because an ordinary reading of a Weber overture has by this time become superfluous. With the profound "Zarathustra" to end it, the audience would have left the concert with an impression; it would have been affected by a mood which should not be interfered with by concert songs, even when they are sung by an artist of the calibre of Schumann-Heink. The introduction of the Bossi work was also uncalled for. The really insignificant phrases of the viola, which brought forth the popular applause as such music is always sure to meet with, should not have induced Mr. Fiedler to point to the viola player as a musical hero of the occasion, and the artist, whoever the viola player was, who refused at Mr. Fiedler's biddings to arise, after several requests, indicated with due solemnity that he put very little value upon what he had done. Music of that kind, if written by an American, would not be looked at by a foreign or native conductor in this country, much less performed; it was

wholly inappropriate in this program, just as the construction of the program was misconceived.

So far as the Reger composition is concerned we have here something new again in the form of rigid modern polyphony, written by a master who is becoming daily more important among the contemporary composers. It is a comedy overture, contemplated seriously as a composition. It follows out with subtle workmanship the contrapuntal handling of thematic material, deliberately adapted and meshed and subsequently analyzed. Music of that kind requires the appreciation and recognition of thorough grounding, of an understanding of the object and purpose of absolute music. It cannot be dismissed like a melodramatic composition, into which foreign elements are dragged to produce effect; it cannot be classified with music written for programmatic purposes, depending upon its contrasts and its orchestral color to express any kind of programmatic purpose. The music is built on strict architectonic lines and Reger could not write otherwise. His music, that which has been accepted, is therefore of that class that exists on the basis of form and substance, conforming with the principles of Robert Schumann. It will require some time to imbibe Reger, as it required some time to imbibe Brahms and Beethoven.

According to Edward J. Dent, in his pamphlet on "The Magic Flute," just issued from Cambridge, Mozart, near the age of his death, had experienced "neither heroic failure nor respectable success." The profound musical movements of the masters of music cannot be heard by everybody. Even today it is difficult in many musical circles to secure an admission that Brahms is one of the heroes of the tone world. What can, therefore, be expected in a superficial estimate of the works of the new struggling masters? We have long since passed the period of diatonic composition and of chromatic applications.

Even as far back as a hundred years ago, in a letter by him to Breitkopf & Haertel of Leipzig, dated Vienna, October 9, 1811, a certain Ludwig van Beethoven wrote: "Every man must have more than one key, even if he opens nothing."

The openings of the Reger themes if they did not require more than one key, would not have offended Beethoven, although they do offend others, particularly here in New York, and the very people, consistently, who believe that Puccini's operas are music.

Several wise morning scribes tell us that it is not necessary to discuss Strauss any more, but that the longer we listen to him the better we will understand him. We can hear Strauss now, although we formerly condemned him, but not in these columns; here it was always understood that this composer, gifted with opulent colors, was doing some marvel-

ous work. He is a symphonic poet of the Liszt order, fifty years later; he sounded so, very much, on Thursday night, after we had heard a couple of months of Liszt celebrations. The scoring is naturally much more concentrated, but he gets his effects on the Lisztian basis and it is never necessary for him to exhaust his subject. Both of these master musicians had so much material on hand that they could not exhaust it. The one was subjected to the influence of the romantic school that overwhelmed so many artists of the period, and the latter is overloaded with a misconceived application of the philosophy of Friedrich Nietzsche. Liszt knew where "Mazeppa" would land, but Strauss ends with a question, as he cannot know the finality of "Zarathustra."

Fiedler, in this work, showed conclusively that he is abnormally lacking in imagination and in what is implied in æsthetic sympathy. He conducts like an accomplished military bandmaster.

I never heard Schumann-Heink sing with more majesty and volume of tone and with a more beautiful control of the vocal apparatus. The recitatives were glorious, the Aussprache was a lesson in pronunciation, and her poetry, in the estimate of the music, was a marvelous exhibition of artistic mentality. No wonder this artist dashes over the American continent and through the European countries as a vocal Minerva.

Saturday Concert.

The following is the program of the Saturday afternoon concert of the Boston Symphony Orchestra:

Symphony No. 3, in E flat major, Eroica, op. 55, Beethoven
 Spring, aria from Samson and Delilah, Saint-Saëns
 Prelude to The Afternoon of a Faun....Debussy
 (After the eclogue of Stephane Mallarmé.)
 Songs with orchestra—
 Die junge Nonne.....Schubert
 (Orchestrated by Franz Liszt.)
 Tod und das Mädchen.....Schubert
 (Orchestrated by Felix Mottl.)
 Der Erlkönig.....Schubert
 (Orchestrated by Hector Berlioz.)
 Les Preludes, Symphonic Poem, No. 3.....Liszt

Fiedler is too self-conscious in Beethoven, just as he is in conducting generally, and this leads him to a pedantic and a metronomic style. I did not find much Beethoven in the work he did, the imagination having no play at all. It was a fine exhibition of orchestral technical capacity; the instruments sounded well; the notes were played properly; the tempo was conventionally correct; even the dynamics were not altogether discarded. But all this does not comprise Beethoven. It is all self-understood. Beethoven must be music and not notes. Beethoven must be rhythm and not only tempo. Beethoven must be expression and not only

dynamics. Beethoven must be dramatic, eloquent, poetic and aristocratic. Fiedler never touched him.

Madame Schumann-Heink centered upon herself the interest of the concert, and the selection of three different orchestral treatments of Schubert songs was a kind of revelation. Berlioz came out of the fray far ahead of Liszt and Mottl, and the master hand of the master of modern orchestration treated the subject learnedly and authoritatively. The transposition of the "Erlking" was too high and the songs had better be limited to the piano accompaniment. I believe that these orchestrations were intended as studies.

Mr. Finck very properly calls attention to the absence of Madame Schumann-Heink from the Metropolitan Opera Company. It is inconceivable that, having here the foremost artist of her kind, a unique, powerful operatic personality, the Metropolitan should not put forth every effort to have her on its list—and, as Finck says, Nordica, too. With all due respect to the Opera, there are no female artists that possess the calibre, the experience, the talent and equipment for opera these two singers have, and yet—through the pressure of conditions brought about by the Milan Monopoly—these two great artists are put aside and permitted to get out of range. It is, of course, better for the country at large, because if they were occupied here, the outside world would hear little of them.

Milan Monopoly.

Submitting to a monopoly may be an illustration of helplessness, unavoidable under modern conditions, and the very existence of a monopoly may depend upon its Draconian process. It costs money to establish a monopoly and to maintain it, and therefore the monopoly is justified in exercising its monopolistic function. That is all conceded and very well understood.

The situation in the United States, so far as opera and music coming from opera go, has more or less been subjected to European orders, which we had to obey, because we have a Copyright Law, as we had one in the past (although this one is worse), which places in the hands of monopolies the gifts and fruits that we have here in the shape of the money received in this country and paid out by its citizens for music. More or less, music is in a sensational direction, and that very fact gives greater results financially.

The system of advertising has brought the musician into greater prominence than in other countries, and he is utilizing it for his own pecuniary benefits, and this is very well known by those in Europe who control public performances, because this is a question that has two divisions—the publishing division and the division of performing rights, and in the Copyright Bill, which we presented to the Europeans for a mere formality, we handed them both the monopoly of the publishing and the monopoly of the producing rights.

For us the question is whether we will submit to it, and in submitting to it, whether we will continue this dry rot in which the American composer is expected to maintain himself. Subtle influences that are never known, because their very subtlety makes them unapproachable and inapproachable, are carrying forward this process of American elimination, and this is seen in the very fact that we are doing nothing. Of course, this all applies to American composition of a high order, and the success of American compositions of a low order is also, to a great extent, due to the inability of the musician to cast his lot in a more sublimated atmosphere, which he must do to succeed.

The monopoly, therefore, crushes not only the work of the musicians here, but the very spirit, the very aim and ambition of human life in any direction, because it is a system controlling us here, which we, in our present conditions, cannot overcome or thwart. The Metropolitan Opera Com-

pany is a victim and all opera companies are victims, because they look to the other side, to the foreign publisher and the owner of the producing rights for their material, for their operas, for their productions, and through the daily press the public appetite is stimulated and people pay their money to hear these things foreign, irrespective of merit, which is shown from the fact that even those works which are most meretricious succeed as well as those that are meritorious.

How can we have any discretion; how can we exercise any taste, how can we give any evidence of culture that discriminates, when we have not even the power of selection? and for this reason the unfit occupies the same category as the fit, as there is no difference, and there can be no difference as long as we have no rights. We have not even the right of taste; even that is taken from us by the monopoly. The taste that we should have in the sense or opinion of the monopoly is delivered to us by the monopoly as our taste. Hence, it is impossible to produce anything that can contain any artistic problem to solve.

Future.

Nothing can be done at present to eliminate or change these conditions, even after Mr. Dippel's successful display of independence. Of course Mr. Dippel must go through on his platform, because it means the crushing out of Dippel the moment he gives any evidence of weakness. If Mr. Dippel makes the slightest concession to the monopoly he will be engulfed and submerged by it and there will never be any chance for him ever to do anything great in America. He must prove that it was not impetus, this thing that he did, but that it was the result of intelligent forethought, and that the action was merely the logical result of what he had concluded after reasoning it out. The prospects are that Mr. Dippel will make a tremendous success of his operatic projects throughout the West, particularly if he maintains with the caliber of a man and with the power of a self sustaining intellect the position that he has pronounced; he must adhere to it, or, as I say, he is lost.

The question comes, then, what will be the action of the other two opera houses here in the East, on the strength of this success of Dippel's? Furthermore, what will be their action, in view of the public arraignment of the monopoly and the disclosures that have been made, and how will they conduct themselves toward the American people in the handling of this significant problem or subject? How are they going to treat the monopoly for the future in this country? Are they now at work manipulating some schemes that will either force Mr. Dippel to modify his action or that will give continued control to the monopoly of opera in this country? Will the people of the United States endorse Italian opera after they have become saturated with this knowledge regarding the monopoly, and this thing is going out to a great extent all over the country now and affecting public opinion, if there is such a thing in America.

We cannot overlook this question in the arranging of the opera program for the coming year. It affects the question of the engagements of singers, repertoires and all kinds of accessories of opera. Are we to have this neo-Italian opera owned by a monopoly, or are we to go out into the great open field and ask for competitive bids? We must remember that a monopoly influences the press and that it is partly the press in this country, which, I will admit, innocently on this occasion, fell to the wiles and diplomacy of the monopoly, and that was rational, because it was not known until elaborated by this paper, what this monopoly really signified; but this excuse can no longer be offered in extenuation of support. Now it is known what this monopoly means.

How is Italian opera to fare in the future in the United States? Musicians of standing all acknowl-

edge, as they must, that the great master works of Bellini and Donizetti and Verdi far surpass this new commercialized opera of Italy, and the very fact that these old operas are standard on the repertory and are considered so in the studios where the parts are studied and practised by the pupils and singers, gives them their judicious credit. They can be had for nothing, provided we get away from the monopoly. As long as we make those old operas which are in the free domain a basis for negotiation in order to get the new ones, or as long as we can only play the old ones provided we make contracts that bind us to the monopoly for the new ones, we cannot have the old ones as we want them, and the moment we cut away from the monopoly the old ones belong to us, and in future we will have the great old operas to a greater degree from the moment we cut away from the monopoly. Hence, for the benefit of the great old Italian operas, we must do away with the monopoly.

There is no necessity for the new ones. If we want new opera, let us take French opera. It is a new phase of opera, anyway, and it is not monopolistic. The French publishers have a great many rights which they would not have under our unconstitutional copyright law, but that is our fault. It is our fault in the case of the monopoly, also. The question, besides independence, with us is whether we will submit and crush the American composers' future and the future of music in America, anyway, for this thing extends also in the field of classical music.

There is no prospect today for the American composer. The foreign monopoly will give him no opportunities in his own country, and as his success in Europe would be of inestimable value to him here, the monopoly will take care that he has none over there. That has been going on steadily. Here he famishes unless he gives lessons, or becomes a proofreader, or writes trash for a living, or occupies an exalted position in the Ninety-Nine Per Cent. The Damrosch people will take no American singer of consequence to give lessons in the Musical Institute, and as quickly as a foreigner leaves or dies, another foreigner is sought after. American soloists rarely appear in Damrosch concerts unless they are identified with some foreign arrangement of some kind. As Americans purely, they are not permitted to show their heads without having them clubbed; in fact, an American musician has no right to live, anyway, according to the monopoly and its associations in this country, especially in the city of New York.

It remains for us to answer what we are going to do about it. We have reached a point now where some action must be taken, and that action, I suppose, will be to see what can be done with the Copyright Law, and if we are to go into it at all, we must go into it full-hearted and free from all kinds of extraneous associations in connection with it. I see no way open in that direction. No fund can be raised among musicians here to lobby in Washington, and that takes away one of the powers for new legislation or the abrogation of bad legislation. The lobbying lawyers are not on our side. They are not with the American musicians and they never have been, because there is nothing in it, and that also has its national basis. No one expects lawyers in their professional conduct to work without being paid. What is going to be done? It depends upon these opera houses—the Metropolitan and the Boston. What they will do will have a great bearing on the future of music in America, and if, next year, they are going to permit the Milan monopoly, under any guise or in any phase, to come into these opera houses, either with their operas, their productions, or their singers, or their conductors, or their manipulators, why, we will know it. This paper will tell the story, just as it has told the story of a monopoly and awakened the

spirit of the people. We must abandon our contact with monopoly.

Words from Kelly.

Thomas J. Kelly says, in the Omaha Bee, something that sums up very succinctly the case of the monopoly, as follows:

Well here is a nice dish of spaghetti indeed! Talk about the trusts and the infamous fact that Mr. Rockefeller has to pay 50 cents more for a golf ball than he did last year—have you heard of the Milan Monopoly?

That is the latest and greatest of the Big Interest trusts and Mr. Trust-Buster Blumenberg is after it with hot shot and columns of lead in THE MUSICAL COURIER.

It seems that the Metropolitan Opera Company of New York can produce Italian opera only and by virtue of purchasing, each season, one new monopoly-manufactured opera, whether it wants it or not!

In order to get what it needs, it has to buy what it does not want, and can not use.

It seems that Mr. Gatti-Casazza and Mr. Toscanini, of the Metropolitan, submitted to the Milan Monopoly Association Limited, as it were, and Henry Russell, of the Boston Opera Company, followed suit because he was unable to defy the malignant mammonism of the monopoly, which he might have been able to do had the Metropolitan possessed as much nerve as it has financial backing.

Mr. Russell, we are told, is through with the "Girl of the Golden West," thank you, but even in these days of easy divorces, there is "nothing doing." Mr. Russell just has to keep his Girl, whether he wants to or not. He has to take seventeen Italian operas, five being Puccini's and five Verdi's: in order to get "Aida" and "Otello," which the Boston management needs, the Boston management has to take a number that it does not need, paint scenery which it does not want, make costumes not needed, engage singers it does not require; it must pay money for the permission to produce operas which it does not want, in order to get the operas it does want. A nice little dish of spaghetti, indeed!

And now there is a tendency to sit up and observe whether the Boston public and the New York public is hungry for this particular kind of spaghetti, served in this way, a la Milanese. The style is certainly hot.

It seems that this matter amounts up into the "tens of thousands" of dollars paid to the Milan Monopoly.

As in the other trust problems, which we have been assured are in existence, and which have been carefully diagnosed with much skill and care by our greatest specialists, so in this trust, there comes up that unfortunate "unforeseen complication," to wit—the Rebate.

Mr. Dippel pays \$400 on a Saturday night, for example, for the right to perform "Madame Butterfly" in Chicago. The Aborn English Opera Company for the same opera, for the same night, for the same city, pays \$100. What is the reply?

It is stated that Mr. Russell paid five years ago \$75 for each performance of "La Boheme." Today, Mr. Dippel would have to pay about \$400!

All of which brings us to Mr. Dippel.

Mr. Dippel is the manager of the Chicago Grand Opera who is to go out and slay the dragon.

He insists that the production of opera in this country is possible without the manacles of the Machiavellian Monopoly. And as Oscar Hammerstein, formerly of New York, now Hoscarr 'Ammerstein of London, acted practically on the same lines as those laid down by Mr. Dippel, it is probable that Mr. Dippel will win out. It is interesting to say the least.

Leoncavallo, Hammerstein and others have expressed opinions as to the control of the corporate interests of the myopic monopoly of Milan, and again comes the question of copyright!

Again the question of publisher!

The composer does the work, the publisher gets the profits! The composer owns the land, sows the seed, puts in the labor; the "reaping-machine-company" comes along at harvest time, and lends the machinery it owns, for a few days, and takes about 70 per cent. of the profits! and says, as it drives away, "If you did not pay that, you could not get your harvest in at all, for I have a gentlemanly agreement with other reaping companies, and no one would reap for you. Good-by. I think we are going to have fine weather. I am glad to

see the country looking prosperous. I'll be back next year."

This is somewhat the way it looks to a farmer who has just Western ideas about those things.

Composers do not often get rich, but publishers often do. You do not often see a composer in his elegant and luxurious touring car, but publishers sometimes have them. Ah, well! Let us not be hopeless. We still have Richard Strauss with us, and the publishers had better beware.

This example should be a moral encouragement.

Mr. De Koven.

An interview with Reginald De Koven, published in a Philadelphia paper, misquoted that gentleman, as he states, although not in the main. It is therefore useless to reprint what was attributed to Mr. De Koven, and his letter of explanation, addressed to Signor Gatti-Casazza, covering his views and theories, takes the place of the interview. It reads as follows:

KRICHERBOCKER CLUB, November 10, 1911.

Giulio Gatti-Casazza, Esq., Director Metropolitan Opera House, City.

MY DEAR MR. GATTI-CASAZZA—While I must still maintain what I have written for years, that the foreign and social influences which at present dominate in the giving of grand opera at the Metropolitan Opera House are, from our own standpoint, both unfortunate and prejudicial; that the support given to English opera and opera in English by the directors of that institution is half hearted and lukewarm, rather than loyal and sincere; and, further, that the directors lose sight of the proper mission and ambition of the Metropolitan Opera House, which should be a national opera to formulate, develop and encourage a national musical art, I must disclaim any responsibility for certain statements in regard to yourself which appeared in an interview attributed to me, reprinted from the Philadelphia Bulletin this morning.

I have always considered you as an eminent artist in your profession and a gentleman with whom it was a pleasure to come in contact. But you know as well as I do that the condition of affairs operatic which obtains today in Italy could not and should not be permitted in this country. I can only say to testify to my admiration for your individual ability so often publicly expressed, that if we must have a foreign director at the Metropolitan Opera House it could not be a better man than yourself.

Regretting that through misapprehension and misquotation sentiments and expressions of opinion regarding yourself which you must have known could not be mine, were put in my mouth, believe me, faithfully yours,

REGINALD DE KOVEN.

Otto H. Kahn, chairman of the executive committee of the board of directors of the Metropolitan Opera Company, before Mr. De Koven's correction had appeared, made the following epigrammatic remarks on the subject: "Anybody who says that any influences, social, financial or racial, dominate the Metropolitan other than those of giving the opera that the public wants in the best manner, is talking preposterous rubbish."

There seems to be no issue based on social, financial or racial questions as bearing upon the Metropolitan Opera Company, between Mr. Kahn and Mr. De Koven. Mr. Kahn commented on what Mr. De Koven denies having uttered.

The issue is the one raised by this paper on the Milan Monopoly and its effect upon opera in America and upon music and is treated in these columns today—in this "Reflection" above, as broadly as possible, entirely free from the concrete. National opera, called for by Mr. De Koven, is impossible when everything associated with our opera is foreign except a number of American singers who sing in foreign languages because we have no opera here that enables them to sing in the vernacular.

On this subject I print herewith a letter from an eminent American musical personality living in Chicago—if any one American can be eminent in music in America:

To the Editor of The Musical Courier:

On the Continent of Europe you will never hear of an apology given for the rendition of vocal mu-

sic in the vernacular (whether the same be well enunciated or not); whereas you may see: "Such and such works will be given in French, or German," etc. Then why, in this country, need our operas or recitals, given in the vernacular, be prefixed as "in English"? Our only excuse need be made when vocal music is given in foreign tongues, as English should be understood as the language in which our vocal music is given, if we are to be intelligent listeners and are taking a proper interest in musical art in general, and American musical art in particular. Any work worth translating can be adequately translated and the continued performance of vocal works in foreign tongues is in direct opposition to the progress of our musical art, the vocal department of which covers no smaller a field than opera, recital and oratorio. The system we continue to submit to is, likewise (in England and America), unjust toward our poets and dramatists, as well as our composers.

AN AMERICAN, INTERESTED IN ALL MUSICAL ART, AND ESPECIALLY IN THE PROGRESS OF AMERICAN MUSIC.

Chicago, November 7, 1911.

We prefix the vocal performance with the words "in English" because in musical art the English language is a foreign language in Great Britain and America. Being a foreign language, the language must be mentioned. Hence the announcements and programs state "in English." Opera can only be given in our large cities successfully when the language is not understood, because, after being the traditional method, it also has the great advantage of obscuring the absurdities of the libretto, including the Wagner archaic German text and its degenerate effort as poetry. Any attempt to reach the true basis of these idiosyncrasies will bring us to the basic rule in aesthetics that declares opera itself to be an absurdity, for that is what it is. It is outside of the realm of true music; music is an accessory in opera. The music is wanted and is listened to in order to reach the moment when a sensational voice can be heard, and the sensational voices are the true reasons for opera. In short, people go to the opera to hear certain persons sing. What they sing, the language they use, is not even inquired into; they are to sing. In order to add to the attraction they are placed in opera and that enables them to sing in costume, in a scenic setting and as part of an incongruous action, and the opportunity for additional sensationalism sits in the fact that they sing in any language but our own. If they sang in English we would understand the absurdity and that would be hazardous. Opera also has the advantage of enabling singers to sing with less danger of discovery of vocal defects than if they sang in pure music; most opera singers are therefore incompetent as singers of the great vocal classics.

Mr. De Koven, the writer of the above letter, and, in fact, all of us, and Mr. Kahn in particular—all of us desire a National Opera. How can we attain this ambitious project with the attitude of our people, those upon whom we look to for opera support, as it continues, constantly looking towards foreign singers as their favorites? There is no opening for any National Opera here in this foreign city; the late Maurice Grau with Henry W. Savage having attempted it, combined, to their sorrow, at the very Metropolitan.

Would Hammerstein have had the courage to open an English or National Opera in London? He did not. Mr. Gatti-Casazza has no option. What can he do to further English at the Metropolitan? He might as well resign. I have opened up this Milan Monopoly condition and these matters flow directly from that. The first question, far ahead of opera in vernacular, is the question of control of our foreign opera by a monopoly. Let us first ascertain how much longer a foreign monopoly is to control New York and Boston's foreign opera and whether it will be able to make contracts for next season continuing its influence here at the very time when a powerful party in its own

country is demanding a reformation that will liberate Italy from the grasp of that very monopoly.

That Miss Parlow.

To discuss the technic of violin playing at this date, when one is to discuss Kathleen Parlow, would, obviously, be inexcusable. Whatever there is in technic is so easily accomplished by Miss Parlow that it has the appearance of real play. Her art is the unconscious art, when memory has accomplished its feat and is at rest and the unconscious control of the technic is assimilated and absorbed as part of herself. She and her violin are inseparable, not inseparable, in the sense of a phrase, but as one instrumentality for expression, through art.

She played Max Bruch's "Scotch Fantasy" on Sunday at the Symphony concert at the Century Theater with such glorious tone, color, touch and feeling, such consummate skill and musical declamation, as to place it *hors de concours*. The finish was complete; the interpretation was an exhibition of marvelous judgment and the style and character of the delivery were eloquent. It is really, actually, an instance when description is defied. One must hear her to understand what the message of music signifies when delivered through the violin. If I should be accused of being enthusiastic I can reply that she radiates enthusiasm through her violin playing, and that I am justified.

A striking feature of her playing—one additional feature—was the impeccable intonation, for, no matter which the position or the passage, or the interval or the figure or the nature of the technic was, her intonation was absolute, as absolute with each note, in an attack or in an ending, in any form, as a tuning fork. And that bowing! The remarkable, imposing, rhythmic exhibition, etc. What is the use, anyway? Artists are born. Violin artists are born. That Miss Parlow is the violin, as the poetry is the poet, within himself.

As a program is necessary to explain Rachmaninoff's E minor symphony any one can make his own program. The first movement meant to me the groans and sighs of the thousands of wounded and dying Jewish women and children massacred during a Russian pogrom. The allegro was the marching to a meeting of the corrupt officials and bureaucrats after having collected the million roubles paid by the government for a fictitious carload of food sent to the army, which they were to divide. The adagio was the lament of those not in the ring, and the allegro was the rush with which the unfortunates were driven to Siberia regardless of innocence. In the adagio the vision of Tolstoy appeared, but it had no effect upon those who were not in the graft.

Mr. Damrosch devotes such physical energies to conducting that there is no chance, nothing left to work with. It is not felt by him that the greatest art in conducting is in suggestion and that excellent musicians—such, for instance, as the flutist who co-operated so thoroughly with Miss Parlow—need only the subtle indication to accomplish the desirable purpose. They do not require the rigorous tempo beat; that is exactly the thing to avoid when one wishes to secure the real effect. But there is no hope after twenty-five years of such mechanical operations as Damrosch performs. After all, what can any conductor accomplish when his eyes are riveted upon the score. Whenever any easy passage occurred among a set of players or with a group Mr. Damrosch, while conducting, repeated his cheerful act of turning to the auditorium as if to count the house. Nothing exhilarates more than this exhibition of sincerity. And one had to go through this one hour and fifteen minutes *Sturm und Drang* Russian symphony before Miss Parlow began to play. Her accompaniment was far too loud; many of the delicate shadings were eclipsed by the forte of the orchestra. The soloists rarely admit

such things, because they cannot afford to incur the displeasure of the conductors who engage them. But the people have ears.

BLUMENBERG.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

As, according to Doctor of Music Damrosch, ninety-nine per cent. of the music teachers are incompetent, there is no reason why they should go to concerts, because it seems logical that they have gained nothing by going to the various Damrosch concerts in New York City during the last forty odd years. There have probably been 1,000 such concerts during the last forty odd years, if not many more, and yet, notwithstanding these Damrosch events, ninety-nine per cent. of the music teachers are incompetent and, unfortunately, many of these incompetents are dead ones, while the living ones are nearly all in the ninety-nine per cent. Of course, we must not forget that this opinion was expressed by a man who is in the business of teaching music, and, therefore, what he said regarding his colleagues was in bad taste, although it was his opinion. No consensus has been taken of other music teachers' opinions regarding the Damrosches. If a Damrosch is permitted to give a percentage estimate, other music teachers are equally entitled to the same privilege. The probability is that there is none in the ninety-nine per cent. who would give evidence of such bad taste. As the ninety-nine per cent. have gained nothing by going to these 1,000 and more Damrosch concerts, they must be losing time now for a useless purpose, according to Damrosch.

ARTHUR BALFOUR, the distinguished British statesman, who retired last week, has the reputation in England of being an accomplished and enthusiastic musical amateur. If he finds time hanging heavily on his hands and he misses the harmonious music of Irish home rule debates we suggest that he open a vocal studio in New York. Why not? There is plenty of room among the ninety-nine per cent. Perhaps the Institute of Musical Art might furnish Arthur with a Round Table in one of its class-rooms. Being a foreigner he also is eligible for the directorship of some of our grand opera houses.

As was expected, the opening of Oscar Hammerstein's new opera house in London, on Monday evening of this week, attracted one of the largest and most brilliant assemblies ever witnessed in the British metropolis. The opera given was Jean Nougues' "Quo Vadis." The production was lavish and the singers competent. Readers of THE MUSICAL COURIER have been well informed of Mr. Hammerstein's plans, and consequently they know of the new operatic influences in London town.

Now that the serum for curing spinal meningitis has been discovered, John D. Rockefeller should contribute some money for the purpose of locating the germ which makes misguided music students of so many otherwise promising young American men and women.

If Germany ran as expensive a "star" system of opera as we do in America, our German cousin, the Kaiser Wilhelm, would not be so anxious to build further expensive war boats.

Now that the American fleet, with its booming salute guns, has left the Hudson River, New York-

ers need not feel too confident of auricular peace. Soon we will have the scraping of snow shovels and Alfred Hertz's leading of "Götterdämmerung."

CHRISTMAS shopping this year will not include many piano scores of "The Girl of the Golden West."

"WHEN trouble comes," says an exchange, "some persons sing." That's the trouble.

Goodson Triumphs in Berlin.

Additional comments on the triumphs which Katharine Goodson had when she played in Berlin last month with the Berlin Philharmonic Society will be found in the following notices:

Katharine Goodson, the pianist, gave a concert in the Beethoven saal with great success. The artist, accompanied by the Philharmonic Orchestra, played the piano concertos by Grieg (A minor) and Arthur Hinton, a very talented English composer. A sovereign technic, a touch full of power and energy, interesting, profound playing with bold outlines, in which every note betrays an acutely sensitive, authoritative, commanding temperament—these are the predominant features of this rarely captivating playing. She is to be numbered among the most remarkable pianists of the present day.—Die Post, Berlin, October 7, 1911.

Katharine Goodson gave a concert with the Philharmonic Orchestra. The artist played the Grieg concerto in A minor and a concerto in D minor in three movements by Arthur Hinton to a hearing. Miss Goodson is a fine musician, that was palpable at every bar. Her playing captivates, not only through perfection of technic, but by the enthusiasm and warmth of her performance. The Hinton piano concerto has not been heard here before. The work met with a favorable reception from the audience.—Berlin Börsen-Zeitung, October 9, 1911.

The pianist, Katharine Goodson, played two concertos with the Philharmonic Orchestra in the Beethovensaal on Thursday: Grieg's popular A minor concerto and, as a novelty, a concerto by Arthur Hinton. Miss Goodson proved herself a pianist of great impulse, sure in technical facility as in ability to render the material with a clear and positive musicianship.—Der Reichsanzeiger, Berlin, October 10, 1911.

Success of a Laura E. Morrill Pupil.

Jessie Pamplin, pupil of Laura E. Morrill, the New York teacher of singing, has won much success in Buenos Aires. Following are two press notices:

Possessed of a naturally beautiful voice, Mrs. Pamplin delighted her audience by her sympathetic singing. Her perfectly trained mezzo soprano is particularly rich in the lower compass. The expression she imparted to her songs showed the true artist, while her breathing and control bespoke the earnest and conscientious student. Her rendering of "All Through the Night" and "The Wind" evoked a most deserved encore for which she sang "Daddy," an old favorite.—Buenos Aires Herald.

But when a vocalist sings twenty songs and sings the last song with her voice absolutely fresh and delightfully clear it is a sufficient indication of a good production. Jessie Pamplin accomplished such a feat when she sang twenty songs at the Salon La Argentina last night and finished up with her voice in better form than when she began. Undoubtedly Mrs. Pamplin has mastered the art of correct breathing, without which such an accomplishment would be impossible. There is no disagreeable heaving of the shoulders or contortions of the body in her method of breath taking; on the contrary, she takes what is styled in vocal parlance "a full breath" with great ease. This correct method of breathing is evidently the basis of her great staying powers, as no singer could hope to go through such a program if sufficient study had not been given to this most important branch of the art of singing. Other indications of her fine production is her easy and graceful method of holding herself when singing and her natural, unaffected manner on the stage.—Buenos Aires Standard.

Witek-Von Ende Musicales.

Herwegh von Ende, the director of the Von Ende Music School, New York City, has completed arrangements with Mr. and Mrs. Anton Witek to give a series of monthly chamber music recitals, assisted by other prominent artists. These musicales will be strictly private, the attendance being limited to 125 guests. Concertos, trios, etc., not heard elsewhere, will make these events of special interest.

In Berlin the chamber music concerts of the Witeks were acknowledged to belong to the most artistic and musically important events of the season, and Mr. Von Ende is to be congratulated upon securing this exceptional opportunity for his school and teachers. The first Witek musical will occur in December.

Selma Kurz Engaged by Dippel.

Fraülein Kurz, who has been engaged by Andreas Dippel for next season, had a contract with the Metropolitan Opera Company some years ago, which had to be compromised on account of the rearrangement of affairs due to the change of the opera management at that time.

LUDWIG HESS IN WAGNER NUMBERS.

In an all Wagner program given at Carnegie Hall last Sunday afternoon, November 12, by the New York Philharmonic Society, Ludwig Hess was the soloist, and assisted in this scheme:

Overture, The Flying Dutchman.
Siegfried Idyl.
Lohengrin's Narration, Lohengrin.
Funeral March, Götterdämmerung.
Prayer, Rienzi.
Wotan's Farewell and Magic Fire Scene, Die Walküre.

Hess was not a stranger in name to those persons in his audience who make a point of following important musical doings outside of New York, and although his appearance last Sunday constituted the German tenor's debut in New York, he was greeted with appreciative applause even upon his first entrance, a tribute clearly intended as a compliment to his triumphs in Europe and his more recent successes in American cities outside of the metropolis.

It did not take many measures of the Hess performance to demonstrate that in him our public and critics have to deal with an artist of impressive importance, a real musical personality, and an interpreter guided by a keenly intellectual mind in which the power of analysis and the ability to simulate widely contrasted vocal and dramatic moods are combined in ideal balance and proportion.

The Hess idea of song is not to lay undue stress on mere sensuous beauty of tone, nor yet to sacrifice it for the sake of dictional effect and elocutionary force, but rather to seek for the perfect blend of the two methods of lieder delivery, and to give accurate value to all the essential details of the art, text enunciation, dramatic purpose, vocal atmosphere and musical intent and stylistic execution. It is the universality of his talents that enables Hess to carry out his scheme to perfection, for this many-sided artist is not only a singer, but also a gifted conductor and composer, with a long line of successes to his credit in those fields of musical endeavor.

Considered alone from the standpoint of voice Hess compares with the best of the lieder exponents heard in America, for his tenor organ is of unusual volume and range, and accomplishes all the tonal transitions from a ravishing pianissimo to a brilliant and vibrant forte, without revealing any loss of control or flexibility. Under all

conditions Hess shows himself master of every legitimate vocal device useful in enhancing the effectiveness of the numbers he sings. It is a lesson in itself to observe the careful way in which the coloring process is applied, suiting each transition of text marvelously. The continuity and rounding of phrase is another Hess specialty which must be experienced in order to be estimated at its proper value.

A lofty spirit animated the "Lohengrin" and "Walküre" selections, and made them examples of musical and vocal art so thoroughly convincing that there could be no doubt left in the minds of last Sunday's audience as to Hess' high place in the ranks of German song heroes. Without the aid of stage device, or even gesture, he laid bare the full dramatic import of the Swan Knight's narrative, and almost visualized the scene in which Rienzi offers up his elevated appeal. When sung and interpreted as Hess does them, the Wagner operatic excerpts fully justify their adoption into the concert repertoire, for the exponent's power of suggestion (and doubtless also his intimate knowledge of the orchestral scores) help the audience over those bare places which many other singers make all too apparent through limited intelligence and mistaken vocal application.

Hess scored a tremendous individual hit and was rewarded with resounding applause, as spontaneous as it was well deserved. Through his splendid performance he unconsciously helped his Tuesday recital, for many persons at Carnegie Hall were heard to remark that they would not care to miss the lieder singing of a man who showed himself to be so remarkable in music not meant primarily for the concert stage.

Conductor Josef Stransky was not quite as successful as Ludwig Hess, for the Philharmonic's new chief allowed many slips in the orchestral delivery, and displayed a lack of rhythmic energy that at times seemed to be almost lethargy. "The Flying Dutchman" overture had but little of the surge and stress we have become accustomed to in the composition. The "Siegfried Idyl" dragged in tempo, and suffered through obscuration of its filmy and finely laced orchestration. The "Walküre" music made a better impression than the other Stransky renderings, and at moments reflected noble style and poetical imagination.

in characterization, and his voice is fuller and richer than ever.—Philadelphia Record.

Henri Scott lent importance to the role of Zuniga by the intelligence of his acting and vocal skill.—Philadelphia Inquirer.

Christine Miller Wins Ovation.

Christine Miller, contralto, has won an enviable position among the foremost American vocalists by reason of the fact that she is a singer whom societies and orchestral organizations can depend upon for work of the highest order. Her recent appearance in her home city, Pittsburgh, with the Theodore Thomas Orchestra of Chicago, on November 7, was an event that the music lovers of that city were not slow to recognize, and accorded her a welcome which was both deserved and appreciated. The Pittsburgh press was particularly complimentary, a few extracts being herewith reproduced:

She was given a great ovation by the audience, both in the shape of applause and various gorgeous flowers. Nor was it misplaced enthusiasm, for she sang with surety of technic, intelligence and feeling. All her work a pleasure. The activities of her many concert tours have not robbed her voice of its beautiful smooth quality. That she should be chosen as soloist at this concert was a wise decision on the part of those who had the matter in charge.—Pittsburgh Post, November 8, 1911.

Miss Miller sang with that rare finesse characteristic of the artist, who made the most of the aria of the sorrowing mother Lia. Hers was a beautiful and sympathetic interpretation. There is really little left to be said concerning the beauty of Miss Miller's art. A great critic of New York was once heard to say that Christine Miller's voice was indescribable in its rareness. As to "O Don Fatale," this much hackneyed aria, never have Pittsburghers heard it sung with such beauty of tone, artistic phrasing and control.—Pittsburgh Dispatch, November 8, 1911.

The charm of her pleasing personality and stage presence at once captivates her audience and contributes in no small degree to her success. Her art combines a voice of pure contralto quality, especially rich and mellow in the middle register, with musical intelligence and rare interpretative gifts.—Pittsburgh Gazette-Times, November 8, 1911.

"O Don Fatale," the ever popular aria from Verdi's "Don Carlos," and Lia's aria from Debussy's "L'Enfant Prodigue," as sung by Miss Miller, were deserving of the enthusiastic applause which resulted. The singer has seldom been heard to better effect.—Pittsburgh Sun, November 8, 1911.

She was greeted by her many friends with enthusiastic applause. Miss Miller's voice is rich and mellow. Her interpretation was a

delight, her dramatic ability impressive. She was recalled for encores and sang an aria from "Faust."—Pittsburgh Leader, November 8, 1911.

The vocal soloist was Christine Miller, a Pittsburgh songster possessing a voice and technical skill which amply qualify her to participate in a concert of the highest grade. She never sang to better advantage than last night.—Pittsburgh Chronicle-Telegraph, November 8, 1911.

Miss Miller will sing tomorrow (Thursday) morning at the Waldorf-Astoria Hotel, New York, at the concert of the Haarlem Philharmonic.

BRUNO WALTER FOR MUNICH.

(By cable.)

VIENNA, November 13, 1911.

Musical Courier Company, New York:

Bruno Walter, conductor of the Vienna Imperial Opera, has been engaged by the Intendant of the Royal Opera of Munich to conduct in that city. While not taking the place of the late Felix Mottl as manager of the Opera, he will follow him as conductor. OSGOOD.

German Hospital Concert.

The thirty-fifth concert by the Ladies' Aid Society of the German Hospital, took place at the Waldorf-Astoria Hotel, New York, Thursday evening, November 9. The artists of the evening were William C. Carl, organist; Frida Windolph, soprano; Mildred Potter, contralto; George Carré, tenor, and Andrea Sarto, baritone. The order of the program follows:

Marche Héroïque (Jeanne d'Arc).....	Dubois
Ménuet	Seeböck
Mr. Carl.	
Aria, Perle du Brésil	David
Madame Windolph.	
Flute obligato by P. Henneberg.	
Ella giammai m'ama (Don Carlos).....	Verdi
Mr. Sarto.	
Spring Song	Borowski
Mr. Carl.	
Nobil Signor (Les Huguenots).....	Meyerbeer
Miss Potter.	
Cielo e mar (La Gioconda).....	Ponchielli
Mr. Carré.	
Quartet from Rigoletto	Verdi
Mesdames Windolph and Potter and Messrs. Carré and Sarto.	
Ward Lewis, accompanist.	

It being a charity concert, criticism is out of order, but it should be said the artists were enthusiastically received by a large and brilliant audience.

Arthur Friedheim Back for Tour.

Arthur Friedheim, the pianist, arrived in New York last Sunday on the steamer Amerika to begin another tour. The artist comes this time under the management of R. E. Johnston. Mr. Friedheim opens his season Saturday evening, November 18, with the Russian Symphony Orchestra. He plays again with the orchestra at Carnegie Hall, Sunday afternoon, November 19, and that same evening appears also at the concert of the New York Liederkranz. Known as one of the admired pupils of Liszt, Mr. Friedheim will, as a matter to be expected, play at several of the Liszt centennial concerts. During the season he is to play with the New York Philharmonic Society, the St. Louis Symphony, and the Theodore Thomas Orchestra of Chicago. Among other New York appearances will be at one of the Bagby concerts at the Waldorf-Astoria. Mr. Friedheim is to be heard in many recitals in the East and West.

Program for Second Zimbalist Recital.

Zimbalist, the great Russian violinist, whose playing has stirred New York's musical hosts, will give his second recital at Carnegie Hall, Tuesday afternoon, November 21. His program for this day, beginning at 3 o'clock, will be as follows:

Sonata, E major.....	Handel
Chaconne	Bach
Suite in Old Style (four movements).....	Zimbalist
Chanson Meditation	Cottet
Humoresque	Tor Aulin
Abendlied	Schumann
Caprice Vienneuse	Kreisler
Caprice	Hubay
Serenade	Pierne
Introduction and Tarantelle	Sarasate

Tina Lerner's Russian Tour.

Tina Lerner, the young Russian pianist, who returns to America next season for another tour, is in Russia at present and she will give concerts there until December 22. November 2 Miss Lerner played in Rostoff on the Don. She has five concerts in that territory and then she divides ten days between St. Petersburg and Moscow, appearing at six concerts in the two cities. Miss Lerner played in Riga October 29, under Schneevogt, and scored one of the biggest successes she has had recently. Next spring Miss Lerner plays in England.

Henri Scott's New Successes in Opera.

Henri Scott, the American basso with the Philadelphia-Chicago Grand Opera Company this season, won a number of successes during the first week of the season in Philadelphia. The following press notices tell of his triumphs as Hunding in "Die Walküre," as the leader of the gypsies in "Carmen," and as the King in "Cendrillon."

Henri Scott's Hunding was "a fine figure of a man," indeed, and there was no clearer, purer, better trained voice heard during the evening. The gestures of command by which Siegfried is dismissed were excellent pantomime.—Public Ledger.

Mr. Scott was a satisfactory Hunding.—North American.

The Hunding of Henri Scott presented this basso in a new aspect, and it can be truthfully said that Mr. Scott last evening was superb. He made an impressive appearance as the savage hunter, and realized the part in bearing, pose and gesture, while his fine bass sounding larger and more richly sonorous than ever, gave highly effective utterance to the Wagnerian music.—Evening Bulletin.

Henri Scott gave one of the most impressive characterizations of Hunding ever witnessed in this city. The music of Hunding lies within the most musical part of Mr. Scott's voice and was sung with a breadth and richness of tone that was gratifying to the ear.—Philadelphia Record.

Henri Scott as the King ("Cendrillon") was a most dignified figure and he gave to the part distinction and importance.—Philadelphia Record.

Henri Scott acted well and sang sonorously as the King ("Cendrillon").—Evening Telegraph.

Henri Scott was a truly regal King with just the build and rotund voice suitable to the part.—Public Ledger.

Henri Scott sang impressively as the King.—The Press.

Henri Scott as the King played exactly right, contributing no small part to the beautiful and effective picture, while he sang the music splendidly, the beautiful quality of his voice being in evidence.—Evening Star.

Henri Scott, making his debut after a highly successful season in Italy, was an excellent Captain Zuniga.—Public Ledger.

Henri Scott gave distinction to the part of Zuniga, both by his handsome, manly presence and the artistic use of his magnificent bass.—Evening Bulletin.

Henri Scott was the Zuniga. Scott's sojourn in foreign opera houses has developed him wonderfully. He has gained in ease and

LEIPSIK

LEIPSIK, October 30, 1911.

The third Gewandhaus program under Nikisch was the first of two arranged in commemoration of the Liszt birth centenary. The first was played October 25-26, the second is to be played in November. The former included the symphonic poem "Festklänge," the A major piano concerto, played by Arthur Friedheim, the "Faust" symphony, for orchestra, chorus, tenor solo and organ, the solo sung by Felix Senius, of Berlin. Only those auditors who had heard two other good performances of the "Faust" symphony within five days, were able to understand how much absolute conductor miracle Nikisch was accomplishing with this greatest composition of his great countryman. Where the others had found energy and creditable balance, further a great deal of relief for the reading of the long, slow movement, then some very energetic playing in the third movement fugue, Nikisch had the proceedings charged with extraordinary magnetic power from the very beginning. It was ever the high dramatic power with control and refinement. The slow second movement seemed to lose its great length in the fresh inspiration that this conductor had for it. The fugue of the last movement was taken at a tempo that one had believed impossible of carrying out by any body of men, yet the Gewandhaus men followed in perfect esprit and attack, so that their performance was a virtuoso parade piece of the first order. Notwithstanding the terrific tempo assumed, Nikisch still had leisure to exercise his great art as colorist, as occasionally shown in the most beautiful effects of tracery for the violins. At the close the chorus joined beautifully in the ensemble and Senius sang superbly. Friedheim played the concerto with great bravour and in such general detail as denoted the authoritative Liszt pupil and mature master.

An idea of the singular greatness of Arthur Nikisch as conductor may be gained from the recent conversation of a very gifted young conductor and all round musician of great experience and unfailing judgment. In connection with this year's demise of the two famous leaders, Gustav Mahler and Felix Mottl, as sincere admirer of those men he felt their loss keenly. But if anything should happen to take Nikisch out of service, that would be an irreparable art calamity. The young conductor further said that in the course of a busy concert life he was sometimes compelled to miss a concert in his city where Nikisch conducted. For each time missed he had a sense of delinquency and he was ever afraid that a day might come when he would still more deeply regret it.

At the recent Leipzig home of Dr. and Mrs. Max Reger, some days before their removal to Meiningen on October 29, the composer and his wife gave a farewell musical tea to many distinguished friends. A musical program enlisted the beautiful mezzo soprano, Gertrud Fischer-Maretzki, of Berlin, in three old folk songs and three Reger songs; violinist Alexander Schmuller, of Berlin, played in the Brahms G major sonata with Reger and in the new Reger violin sonata, op. 122, with Leonid Kreutzer, of Berlin. This latter is the sonata dedicated to these artists and recently given by them in Fenrich Saal. The sonata continues to show its good music and the artists come into big play therein. The second hearing still leaves the wish that a brighter rhythmic manner might have been selected for the last movement, as a contrast to the well sustained first allegro and the impressive adagio. Frau Fischer-Maretzki is a highly gifted singer, who was especially well disposed on this occasion. Reger is a great master at the piano. His first concert in Meiningen will be given in December, when he will conduct the Brahms third symphony, a Beethoven overture and Bach compositions. Reger maintains one day's instruction each week at Leipzig Conservatory.

The first of the series of chamber concerts announced by the Rebner String Quartet and pianist Carl Friedberg brought only Beethoven works. There were the C minor quartet, op. 18; the B flat piano trio, op. 97, and the E flat string quartet, op. 127. The quartet was heard here last year in an entire evening of notably clear and beautiful Brahms playing. The present Beethoven program represented the best and most inspiring that is to be had nowadays. The men play in perfectly established ensemble, the instruments they have are finely adapted in tone character and volume. Above all, there are a deep inspirational note and an air of repose and genuineness for everything they do. Friedberg is one of the most accomplished musicians and connoisseurs in Europe and he is a delightful and resourceful pianist.

The widely known and successful dancer, Rita Sacchetto, gave a program of dances to Liszt compositions,

and the evening was further occupied with Liszt compositions played between dances by pianist David Zapirstein. Though this was Miss Sacchetto's first visit to Leipzig she had a heavy paying house, and went away with much money and a group of beautiful critiques. Zapirstein attracted attention by distinguished qualities as pianist and virtuoso.

The Irish pianist, Francis Quarry, now a resident of Leipzig, played the Liszt E flat concerto in the Albert Halle, having the accompaniment of the Altenburg Orchestra under Dr. Göhler. Quarry is a pianist of great strength and great pianistic accomplishment. He played the concerto with extreme bravour and aroused the audience to high enthusiasm. The orchestra accompanied superbly under Göhler's careful hand.

Gustav Havemann, of the violin faculty of Leipzig Conservatory, played a recital to include the Brahms G major sonata, op. 78, the Spohr "Gesangsszene," a new concert-stück in B minor, by Leopold v. d. Pals, and Havemann's own arrangement of old concert pieces, by Couperin, W. Fr. Bach, Mozart, Rameau and Sinigaglia. He was assisted in the sonata and in the accompaniments by the young Swiss pianist, Maja Samuelsen, who is now also resident here. Havemann is one of the most accomplished and most distinguished of the younger German violin virtuosos. The Van der Pals concertstück, which is dedicated to him, is a strongly Scandinavian composition of much melodic beauty and attractive writing for the solo instrument. There are the main markings of "Intrada, andante and allegro energico," to require fifteen minutes for performance. The work has been given orchestral accompaniment. Miss Samuelsen played agreeably throughout the evening. She had been for years under Robert Teichmüller at Leipzig Conservatory, but has been successfully touring in concert for some seasons since.

At his annual appearance in the Kaufhaus, pianist Paul Schramm played the W. Fr. Bach-Stradal D minor concerto, the Beethoven F major sonata, op. 10, and the Brahms-Paganini variations. In the Bach-Stradal concerto, the only work that could be heard for this report, the artist left an impression of a player of large impulse and good pianistic equipment.

The first concert of the Brussels String Quartet's annual Leipzig series had the assistance of two soloists. The program showed the Boccherini A major quartet; Weingartner, Hugo Wolf, Brahms and Schumann lieder, sung by Valborg Svärdström; the Dvorák A major piano quintet, op. 81, with pianist Georg Zscherneck, of Leipzig; lieder by Grieg, Pettersen-Berger, Delibes, and a Norwegian folk song as sung by Jenny Lind; the Beethoven F major string quartet, op. 135. The Brussels Quartet has long since proved its eminent reliability and agreeable musicianship, and the men begin the new season on the expected high art plane. The singer of this program is possessor of an agreeable coloratura voice, which she still further augments by most complete interpretative means, as of declamation and relief. Zscherneck was a splendid member of the quintet in the Dvorák playing. The classy nature of all the Dvorák chamber music has been frequently remarked in this place. The present quintet belongs with the composer's other voluminous music which bubbles forth as from an inexhaustible spring.

EUGENE E. SIMPSON.

Soloists for Battle Creek Orchestra.

Madame Rider-Kelsey, soprano, Myrtle Elvyn, pianist, and Enrico Tramonti, harpist, are among the solo artists engaged for this season's concerts of the Battle Creek (Mich.) Symphony Orchestra, of which John B. Martin is musical director. Madame Rider-Kelsey sings with the orchestra November 27. Miss Elvyn plays with the orchestra in April.

Agnes Armington, a pupil of Josefa Middecke, sang Monday of last week at the ladies' musicale given by the New York Liederkrantz. Miss Armington's numbers were Brahms' "Sapphische Ode" and "Zueignung" by Richard Strauss. In both songs the young singer showed herself well schooled. The quality of her voice is excellent, and no doubt more will be heard of her later on in her career.

Max Reger's "A Comedy Overture," op. 120, will be heard this season in Amsterdam, Basle, Berlin, Bielefeld, Boston, Braunschweig, Breslau, Chemnitz, Darmstadt, Dresden, Düsseldorf, Essen, Frankfurt, Görlitz, Hamburg, Cologne, Lausanne, Leipzig, London, Meiningen, Munich, New York, Osnabrück, Stuttgart, Turin, Vienna, Zurich.

Hess with Beethoven Maennerchor.

Ludwig Hess, the German tenor, who made his New York debut at the New York Philharmonic Concert in Carnegie Hall, Sunday afternoon of this week, sang privately on Saturday at the celebration of the Beethoven Männerchor, under the direction of Emil Reyl. This concert of the Verein was arranged in observance of the fifty-second year of the club. Besides the eminent German tenor, the club had the assistance of an orchestra made up of players from the New York Philharmonic Society. The program was opened with the "Leonora" overture No. 3 (Beethoven). Then followed Eugen d'Albert's "Venus Hymn" for männerchor, orchestra and tenor solo, which was sung by Mr. Hess. The lieder which Mr. Hess sang during the evening were "Sonntag auf dem Meere," by Heinze; "Die Allmacht," Schubert, with the Mottl orchestration; "An die Geliebte," Wolf; "Verschwiegene," Wolf; "Heimweh," Wolf; "Der Erbkönig," Schubert; "Mit Myrthen und Rosen," Schumann; "Wanderlied," Schumann. "Two Grenadiers," Schumann; "Wanderlied," Schumann.

Mr. Hess also sang the Max aria from "Der Freischütz." There was abundance of enthusiasm for the new singer and likewise for Mr. Reyl and the excellent male chorus of the club.

New Bookings for Mildred Potter.

Mildred Potter, contralto, will sing in the performance of Verdi's "Requiem," which the University Festival Chorus gives at Carnegie Hall, December 18. The next day, she will be the contralto soloist in another performance of the same work with the Oratorio Society of Yonkers, N. Y. December 20 Miss Potter sings with the Choral Society of Troy, N. Y., in "The Messiah." The contralto, is among the soloists engaged for the Nashua, N. H., festival, May 16 and 17, under the direction of E. G. Hood. The works to be sung at this festival include Saint-Saëns' "Samson and Delilah" (with Miss Potter as Delilah), and she will also be heard in Grieg's "Olaf Trygvasson."

Array of Soloists for Hippodrome Concert.

The series of Sunday night concerts which R. E. Johnston and Lee Shubert will give at the Hippodrome, begin November 19. As THE MUSICAL COURIER stated last week, there will be an array of soloists in addition to the Russian Symphony Orchestra. The singers of the evening are: Alice Nielsen, of the Boston Opera Company; Rosa Olitzka, contralto; Oscar Seagle, baritone, and Paul Morenzo, tenor. Albert Spalding, the violinist, is to be the instrumental star of the occasion.

Paulo Gruppe Due Tomorrow.

Paulo Gruppe, the young Dutch cellist who has been abroad six months, filling engagements in England, Germany, France, and his native country, Holland, is due to arrive in New York tomorrow (Wednesday) on the steamer Mauretania. The artist has some concerts in this vicinity next week, including appearances in Newark and Montclair, N. J. After the holidays he goes West to play before many clubs. He will also have some appearances with orchestra, as he did last season.

Lilla Ormond to Wed a Yale Man.

Lilla Ormond, the mezzo soprano, will be married in the spring. Her engagement to Ray Dennis, a graduate of Yale University (class of '98), was announced last week in Boston and New York. In the meanwhile Miss Ormond will sing in many concerts under the management of R. E. Johnston.

Minna Kaufmann Sings for the Federation.

Minna Kaufmann, the soprano, is to sing this week for the New York State Federation of Women's Clubs, in session at the Hotel Astor. For her recital before this body, Madame Kaufmann is to be heard in a French aria and a group of German lieder, which she interprets with skill and charm.

Margaret Barrell's Recitals in Ohio.

Margaret Adsit Barrell, the Buffalo contralto, has been giving some song recitals in Ohio, which have aroused much favorable comment and earned for the singer much new appreciation. Mrs. Barrell sang in the Woman's Club Auditorium, in Cincinnati, Friday, November 10, and two days before gave a recital at Western College in Oxford. More next week about these interesting and artistic concerts.

Concert in Aid of German Polyclinic.

The ladies' committee of the German Polyclinic will give a concert at the Waldorf-Astoria the first week of December. The artists engaged for the evening are Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company; George Harris, Jr., tenor, and Maximilian Pilzer, violinist.

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OPENING OF THE OPERA.

Long lines of carriages and automobiles, squads of traffic police, gaping crowds, richly dressed persons alighting from the vehicles and all streaming toward one common destination, screaming libretto vendors and a general air of expectancy and preparation in all the restaurants and hotel cafes near Thirty-ninth street and Broadway, on Monday evening, November 13, testified to the fact that the annual gala event of New York's social season was at hand with its usual brilliancy, picturesqueness and general significance for the wealthy and middle class circles of the metropolis.

The familiar aspect of the evening was enhanced furthermore through the selection of the opening opera, which was "Aida," and from every viewpoint the choice was a wise one. As Verdi's masterpiece is perennially popular and close to the hearts of the multitude, those listening to the work were not compelled to focus their entire attention upon the stage, but could devote ample time to a study of the persons in the boxes, foyers and stalls—and any one who has ever attended opera in New York knows that the function of watching the audience at the Metropolitan is fully as important as that of listening to the music presented on the stage. There are no critical fights to be contested when "Aida" is performed; the auditor is not compelled to knit his brows and cock his ears while delving into the psychological meaning of what he is listening to, and learned discussions as to the harmonies, melodies and rhythmical tendencies of the composer do not of necessity fill out the intermissions in the lobbies. All those things come later in the season, when the so called novelties are put forth and the wic-acres have a chance to air their knowledge and argue about operatic law and musical anarchy.

The chief questions which interested the public on Monday evening were those concerning the voice of Enrico Caruso and those concerning the reasons why "Aida" was given in preference to "The Girl of the Golden West," which had been announced unofficially some weeks before as the opening attraction of the first night. The withdrawal of Puccini's latest opera from La Scala's repertory this season was another subject under discussion, and perhaps the two happenings had the same root of inspiration. Perhaps not. Who knows? At any rate, nobody cared very much, for, under the sympathetic guidance of Arturo Toscanini, Verdi's "Aida" gave so much pure pleasure that, for the moment, all of the Puccini tinkling imitations of grand opera were entirely forgotten and certainly not missed. It will be shown during the present season—if such a thing were necessary—that opera existed before Puccini's coming and that it will continue to exist after his going. "Aida" is but the first of a long list of beautiful works to demonstrate this point. Always and always and always it is the dramatic element which holds the attention of audiences in the Puccini operas, for they are all built on tried and true dramas which have in them every theatrical device likely to thrill an audience. If ever Puccini loses his musical ambition, he certainly could become a great producer and stage manager of plays, for he has shown his ability in that direction repeatedly and strikingly.

The interior of the house presented its usual handsome spectacle, what with the lights, the gorgeous color tints, the general air of elegance and refinement and beautiful costumes and gem displays of the occupants of the boxes. Whatever may be said for or against the artistic atmosphere of the Metropolitan Opera House, its significance as the real home of fashion and the rendezvous of all that is elegant in the social life of New York cannot be denied. To anyone who has attended a first night at Covent Garden, at La Scala, or at the Vienna or Berlin Operas, there can be no question of the superiority of the Metropolitan so far as social prestige is concerned. This does not mean that in a musical way also our local opera house is not superior to some of its European rivals, but, of course, the star system which is in vogue in New York, and evidently will continue to be in vogue, robs the house of some of its artistic value and puts it below those institutions where ensemble is the main artistic object desired and achieved. The Metropolitan has been much improved in that direction, with such men as Gatti-Casazza and Toscanini to guide operatic endeavor into the proper channels, but much still remains to be done. A fine repertory has been announced for this season, and if the temper of the performance of last Monday can be taken as a correct index, splendid work will mark the activities at the Metropolitan during the coming months.

In the orchestra, in the chorus, in the stage management and in the individual work of some of the artists, an exceptionally high plane of excellence was realized last Monday, and perhaps perfection could have been attained if the casting of the work had been slightly different as regards the choice in at least one of the principal roles. While the enthusiasm of the audience reached its usual

high pitch, there was no question of the extra demonstrations earned by Toscanini and Caruso, perhaps the two most popular figures at the Opera House at the present time; in fact, a spirit of festivity marked all the appearances of the evening and reflected the pleasure and pride which New York's opera goers take in the Metropolitan and its doings.

Toscanini is a past master in exhausting the tonal possibilities of an opera score, emphasizing all its dramatic moments, putting a full measure of poetry into those episodes which call for such moods, and searching the meaning and intention of the composer with sympathy and deep musical understanding. Nobody is able to get more out of the "Aida" score than Toscanini, and this is said in the broad artistic sense, and not as applied only to dynamics, or emotional sweep. The great Italian conductor always does the right musical thing at the right time, and his audiences are made to feel that in every measure of his performance.

Caruso maintains his popularity easily and it is thoroughly legitimate, for at this stage of his career he is a true exponent of what is best in operatic singing art, possessing as he does long practical acquaintance with and experience in all the works requiring bel canto traditions and exploitation. His breath control, his magnificent vocal volume combined with the utmost refinement of tone, and his graceful and beautifully proportioned pres-



VERDI.

entation of musical phrase, all combine to form a degree of vocal perfection that has not been heard here before—and, in fact, until Caruso reached his full artistic measure a season or two ago, even he had not done the wonderful things he accomplishes now with such dazzling ease and enviable accuracy and effect.

It is necessary to voice the surprise expressed by many opera goers, why the ideal Aida, Madame Gadske, was not utilized at the premiere, instead of the soprano who appeared.

The full cast follows:

Il Re	William Hinshaw
Amneris	Margaret Matzenauer
(Her debut in America.)	
Aida	Emmy Destinn
Radames	Enrico Caruso
Ramfis	Adamo Didur
Amonasro	Pasquale Amato
Un Messaggero	Angelo Bada
Una Sacerdotessa	Leonora Sparkes

Verdi's opera was presented in the same lavish manner as last year, and the cast with three exceptions was the same as that of the previous year. Madame Matzenauer, who made her American debut, created an excellent impression as the Egyptian Princess, Amneris. Hers is a true contralto voice, and besides singing the music well, she acted the part with dignity. No doubt there are other roles better suited to her abilities, but on the whole the audience manifested a liking for the newcomer. William Hinshaw, the American basso, sang the role of the King for the first time at the Metropolitan, and he was in voice and presence every inch a monarch, towering over all heads in the large ensemble. Mr. Hinshaw sang with noble tone quality and he showed himself admirably suited

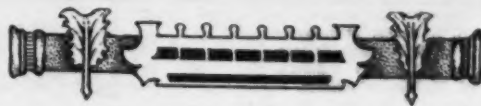
to the part. For Caruso the opening scene was an ordeal and it was trying for the vast assemblage that had gathered to hear him, and to reiterate, it was also a trying moment for the management. "Aida" is an opera that admits of no "grand entrance" for the tenor. When the curtain rolls up, the tenor and Ramfis, the High Priest, are on the stage, and the singing begins at once. The tenor, on whom so much depends, sang his "Celesta Aida" carefully, very carefully; his breathing, due to nervousness, was labored at first, but later, particularly in the Nile scene, Caruso was himself. Emmy Destinn sang better than she did last year, but her Ethiopian princess held captive in Egypt was neither regal nor impressive; the soprano swung her arms just as she does in every other role that she sings. Pasquale Amato, as Amonasro, was magnificent, vocally and histrionically. When the great baritone appeared the performance was interrupted by a demonstration from those who were eager to welcome this splendid artist back to New York. Such diction, tone production and dramatic ability have rarely been wedded to a voice of such opulence and a personality so magnetic. Toscanini conducted and all the rest went the same as heretofore. No new story can be penned about "Aida" and little new can be said of those who participated in the opening of the new season. After the third act the principals were recalled many times.

BOXHOLDERS FOR THE OPERA SEASON.

PARTNER BOXHOLDERS.

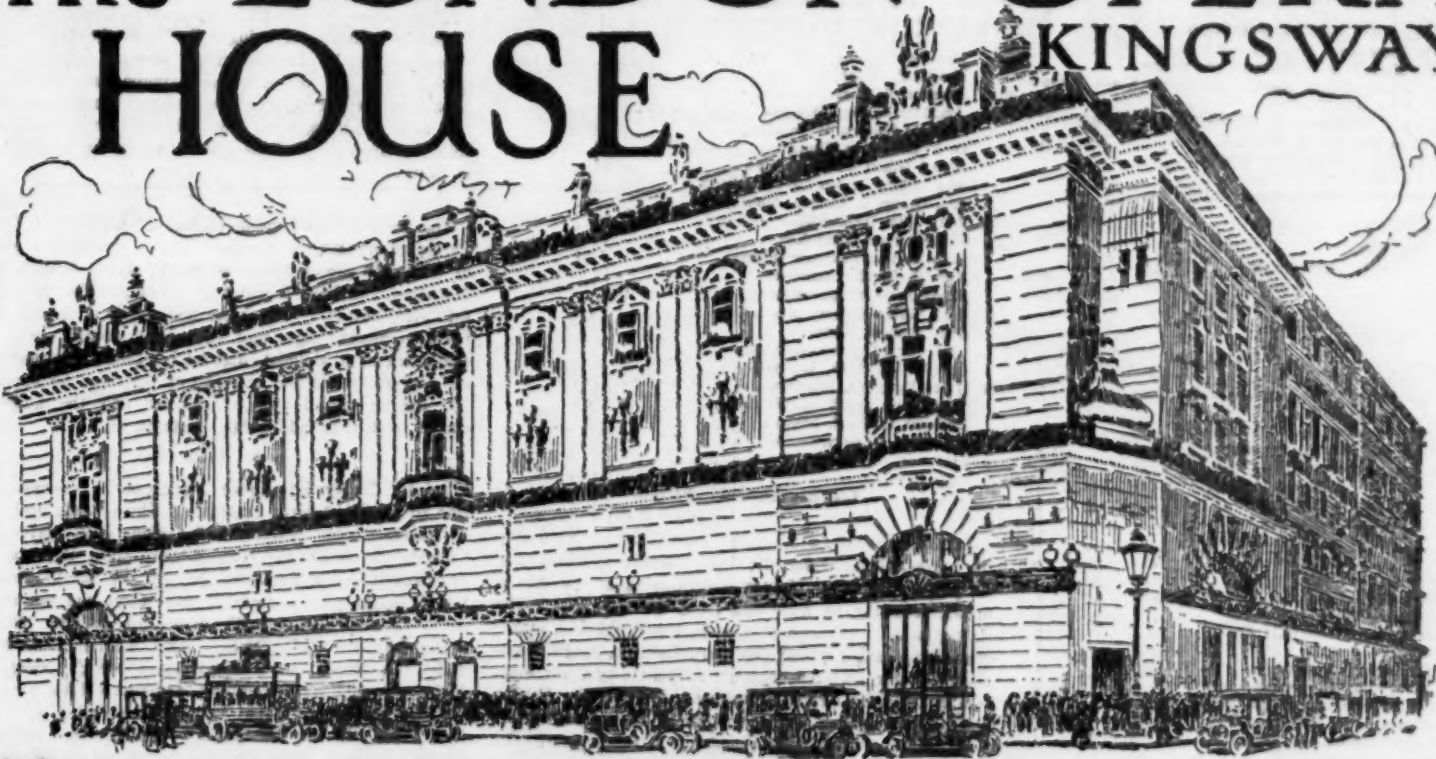
- 1 Mrs. Ogden Golet.
- 2 M. Orme Wilson.
- 3 E. Reeve-Merritt, Wednesdays.
- 4 Mrs. H. W. McVickar, odd Fridays.
- 5 George Peabody Wetmore, opening night.
- 6 Jules S. Bache, odd Mondays.
- 7 Mrs. Wm. Watts Sherman, even Mondays, odd matinees.
- 8 Gen. Howard Carroll, odd Wednesdays.
- 9 J. B. Cobb, even Wednesdays.
- 10 B. F. Yoakum, odd Thursdays.
- 11 Lewis G. Morris, even Thursdays.
- 12 Henry Clay Pierce, Fridays.
- 13 Clarence M. Hyde, even matinees.
- 14 J. J. Astor.
- 15 Mrs. F. F. Thompson, even Fridays.
- 16 Miss Remsen, odd Fridays.
- 17 W. S. Gurnee, odd Mondays, odd matinees.
- 18 Hiram W. Sibley, even Mondays.
- 19 Mrs. D. S. Lamont, Wednesdays.
- 20 Willard D. Straight, Fridays.
- 21 Perry Belmont.
- 22 Mrs. Wm. B. Leeds.
- 23 Pembroke Jones, opening night.
- 24 James B. Taylor, part Mondays, even Wednesdays.
- 25 J. Allen Townsend, odd Wednesdays.
- 26 Joseph Eastman, even Thursdays.
- 27 Gifford A. Cochran, even Fridays.
- 28 Arthur Curtis James, odd Fridays.
- 29 Mrs. Leigh Hunt, odd matinees.
- 30 Henry A. C. Taylor.
- 31 F. S. Witherbee, even Mondays.
- 32 E. S. Harkness, odd Wednesdays.
- 33 G. G. McMurtry, even Thursdays.
- 34 Harvey Ladew, even Wednesdays, odd Thursdays.
- 35 R. Fulton Cutting, odd Fridays.
- 36 Mrs. Robert Winthrop, even matinees.
- 37 Columbus Iselin, odd Mondays.
- 38 E. H. Gary, even Mondays.
- 39 Herbert Lee Pratt, Wednesdays.
- 40 J. Woodward Haven, Thursdays and opening night.
- 41 Stuart Duncan, Fridays.
- 42 Mrs. Robert J. Collier, matinees.
- 43 William D. Sloane.
- 44 Mrs. H. McK. Twombly.
- 45 Henry Clay Frick.
- 46 C. Ledyard Blair, Wednesdays.
- 47 Mrs. Chas. H. Coster, Fridays.
- 48 Elbridge T. Gerry, Mondays and matinees.
- 49 Mrs. Louis T. Hoyt, Wednesdays.
- 50 Frederic Courtland Penfield, Thursdays.
- 51 Edward J. Berwind, Fridays.
- 52 Mrs. G. G. Haven, alternately.
- 53 John E. Parsons, alternately.
- 54 G. G. Haven, Jr., Thursdays.
- 55 George S. Bowdoin, Mondays.
- 56 J. P. Morgan, Jr., Wednesdays.
- 57 Charles Lanier, Fridays.
- 58 Mr. Bowdoin and Mr. Lanier, matinees.
- 59 Mrs. Richard Gambrill, Mondays and Fridays, alternately.
- 60 J. Stewart Barney, Mondays and Fridays, alternately.
- 61 A. Murray Young, odd matinees.
- 62 Mrs. Vanderbilt.
- 63 John T. Pratt, Mondays.
- 64 E. Francis Hyde, Wednesdays.
- 65 William A. Clark, Thursdays.
- 66 Mrs. J. J. Wyson, Fridays.
- 67 Mrs. E. E. Ludlow, even matinees.
- 68 Mrs. Henry B. Hyde, first matinee.
- 69 J. Pierpont Morgan.
- 70 Adrian Iselin, Jr., odd Mondays.
- 71 J. Woodward Haven, even Mondays, odd matinees.
- 72 Miss Leary, Wednesdays.
- 73 Mrs. Frederick Pearson, Fridays.
- 74 John R. Drexel, even matinees.
- 75 August Belmont.
- 76 Ormond G. Smith, part Mondays.
- 77 Daniel Guggenheim, Wednesdays.
- 78 S. R. Guggenheim, Wednesdays.

(Continued on page 30.)



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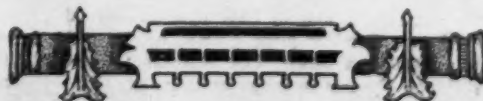
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Opening of the Opera.

(Continued from page 28.)

- F. E. Keech, even Fridays.
 6 W. K. Vanderbilt.
 8 M. C. D. Borden, Wednesdays, even Thursdays, matinees.
 Peter Goelet Gerry, Mondays.
 W. L. Harkness, odd Thursdays.
 John Clafin, Fridays.
 10 George F. Baker, odd Mondays, Thursdays.
 H. C. Fahnestock, Wednesdays, Fridays.
 Mrs. Joseph Stickney, even Mondays.
 Mr. Baker and Mr. Fahnestock, matinees.
 12 Henry Clews, alternately.
 George J. Gould, alternately.
 14 George Henry Warren, Mondays, odd matinees.
 George Walter Jenkins, Wednesdays.
 Benjamin N. Duke, Thursdays.
 J. T. Atterbury, even Fridays.
 George B. Post, Jr., odd Fridays, even matinees.
 16 L. P. Morton.
 James Speyer, odd Mondays, even Fridays.
 W. Willis Reese, even Mondays and matinees, odd Fridays.
 V. Everett Macy, even Wednesdays, odd matinees.
 18 Chas. B. Alexander, even Mondays and matinees, odd Fridays.
 James B. Duke, odd Mondays.
 Mrs. Elmer T. Black, even Wednesdays, odd Thursdays.
 Edward D. Adams, odd Wednesdays.
 Garrett V. Hobart, even Thursdays.
 William E. Dodge, even Fridays.
 Joseph H. Choate, odd matinees.
 20 Ogden Mills.
 Mrs. Whitelaw Reid.
 22 W. Seward Webb.
 Ormond G. Smith, opening night.
 M. Taylor Pyne, even Mondays.
 Mrs. William Lowe Rice, Wednesdays.
 Julien T. Davies, Thursdays.
 George L. Rives, Fridays.
 24 Mrs. Goelet.
 C. P. H. Gilbert, opening night.
 Lewis Cass Ledyard, part Mondays, odd Fridays.
 Henry M. Tilford, Wednesdays.
 Archer M. Huntington, even Fridays.
 Mrs. Henry B. Hyde, part matinees.
 26 William Ross Proctor, Mondays.
 Edwin Gould, Wednesdays.
 Frederic E. Lewis, odd Fridays.
 Mrs. William M. V. Hoffman, even Fridays.
 Archer M. Huntington, odd matinees.
 Charles Steele, even matinees.
 28 William Bayard Cutting.
 Jacob H. Schiff, Wednesdays.
 30 Harry Payne Whitney, alternately.
 Payne Whitney, alternately.
 32 Luther Kountze.
 Pembroke Jones, even Mondays.
 Edwin H. Weatherbee, Wednesdays.
 George W. Perkins, odd Thursdays, even Fridays.
 W. D. Kountze, even Thursdays.
 Mrs. Gordon Douglas, odd Fridays.
 John D. Ryan, matinees.
 34 James B. Haggis.
 George C. Boldt, Wednesdays.
 Charles M. MacNeill, Thursdays.
 Nelson Taylor, even Fridays.
 Robert M. Thompson, odd Fridays, even matinees.
 GRAND TIER BOXHOLDERS.
 36 Mrs. Lauterbach, Mondays.
 37 James Gayley, Mondays.
 38 D. A. Jones, Mondays.
 39 J. Harper Poor, Mondays.
 40 Robert C. Clowry, Mondays.
 41 Julia Chester Wells, Mondays.
 42 Irving T. Bush, Wednesdays.
 43 Julian H. Meyer, Mondays.
 Charles Louis Sicard, Mondays.
 B. Ogden Clisholm, Wednesdays.
 44 E. Breese Norrie, Mondays.
 Frank S. Jones, Mondays.
 Wright Barclay, Wednesdays.
 46 Mrs. Allen C. Washington, Mondays.
 E. C. Smith, Wednesdays.
 48 George B. Hurd, Mondays.
 Ferdinand Hermann, Wednesdays.
 Coulter D. Huyler, Fridays.
 49 P. Doelger, Mondays.
 E. L. Young, Wednesdays.
 47 George J. Jackson, Mondays.
 William B. Thompson, Wednesdays.
 Oscar Michael, matinees.
 48 Giulio Gatti-Casazza.
 49 James B. Dickson, Mondays.
 Frederic H. Humphreys, Wednesdays.
 Mrs. Cor D. Toas, matinees.
 50 General Chas. F. Roe, odd Mondays.
 F. W. Woolworth, even Mondays.
 Mrs. J. C. Coddington, Wednesdays.
 Mrs. Arthur Gibbs, Fridays.
 51 W. Dixon-Ellis, Mondays.
 Gage E. Tarbell, Mondays.
 Dr. Willy Meyer, Wednesdays.
 S. M. Milliken, Fridays.
 Edward C. Coffin, matinees.
 52 Isaac D. Fletcher, Mondays.
 William H. Reynolds, Wednesdays.
 53 Edmund L. Baylies, Mondays.
 David Belais, Wednesdays.
 Robert Hawley Ingersoll, Wednesdays.
 William A. Clark.
 54 Clarence H. Mackay, Mondays.
 STALL BOXHOLDERS.
 B George S. Graham, Mondays.
 Mary Campbell, Wednesdays.
 Mrs. M. L. Leach, matinees.
 C Frank Scott Gerrish, Mondays.
 Dr. W. W. Gillilan, odd Wednesdays.
 Mrs. Elmer Jerome Post, Wednesdays.
 Alexander von Gontard, even Wednesdays.
 H. H. Webb, Thursdays.

- S. S. Rosenstamm, Fridays.
 D Mrs. Francis N. Bangs, Mondays.
 Frederick J. Lancaster, Wednesdays.
 A. I. Namm, Thursdays.
 Fred T. Fleitman, Fridays.
 John T. McRoy, matinees.
 E C. H. Ditson, Mondays.
 Myron C. Taylor, Wednesdays.
 Mrs. Clifton Beach, Wednesdays.
 Benjamin D. Riegel, Fridays.
 Charles Cross Goodrich, matinees.
 John C. Breckenridge, matinees.
 F Mrs. von Juch Wellman, Mondays.
 Mrs. Knowlton Yeung, Mondays.
 Mrs. W. R. Chapman, Wednesdays.
 Bertram S. Work, Thursdays.
 Charles A. Richardson, Fridays.
 Joseph D. Bedle, matinees.
 G E. S. Ulmann, Mondays.
 Henry Zuckerman, Mondays.
 Walston H. Brown, Wednesdays.
 Mrs. S. Z. Mitchell, Thursdays.
 Mrs. C. M. Maxwell, Thursdays.
 Margaret Spadone, Thursdays.
 Mrs. C. A. Bryan, Thursdays.
 Abraham B. Meyer, Fridays.
 H Jonathan Bulkley, Mondays.
 Reginald Barclay, Wednesdays.
 O. F. Zollkoffer, Thursdays.
 Alfred Milton Bedell, Fridays.
 Mrs. Robert Benson Davis, matinees.
 J Mrs. George C. Clausen, Mondays.
 J. H. Dick, Wednesdays.
 U. Ventselger, Thursdays.
 John Burling Lawrence, Fridays.
 John R. Bradlee, matinees.
 Edgar A. Manning, matinees.
 V John Warne Herbert, Mondays.
 Miss Herbert, Mondays.
 Mrs. Ansel Oppenheim, Fridays.
 Joseph Van Vleck, Jr., matinees.
 W Jacob Langeloth, Mondays.
 Mrs. Albert Boardman, Wednesdays.
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 Mrs. Olin D. Gray, matinees.

LATER LEIPSIK NEWS.

LEIPSIK, Nov. 17, 1911.

The fourth Gewandhaus concert under Nikisch has only the Mozart G minor and the Gustav Mahler C minor, No. 2, symphonies. The Mahler symphony is in five movements, requiring an hour and thirty-three minutes. The fourth movement introduces contralto solo, the fifth movement introduces soprano and contralto solo, large mixed chorus and organ. The solos are sung here by Grete Merrem and Bertha Grimm-Mittelmann, both of the Leipzig Opera. It is still a delight to hear Nikisch in a Mozart symphony, yet the Mahler symphony of this concert calls into completeness the great conductor artist among artists, and for at least once in his voluminous output, the late Gustav Mahler is made to seem a great composer among composers. Within a few seasons in Leipzig it has been possible to hear the first, second, third, fifth and sixth symphonies by Mahler, only to fail of taking any lasting art impression until this second is given. The first symphony hardly goes beyond the harmonic means of a Haydn. The third has beauties, but there the Wagnerian dialect has been so broadly spoken as continually to disturb the impression. The same symphony also has extraneous orchestral effects which no longer arouse the illusion the composer intended, but disturb and become ludicrous instead. The same is true of the fifth and sixth symphonies, which under performance of ordinary merit have more the effect of burlesque than of earnest symphonic writing. Yet Mahler was not aiming burlesque at all. To him composing was a holy calling and he was aiming that the music he wrote should be transcendental in content and in effect. Now it will not be possible to deny that this second symphony, still broadly employing the Wagnerian dialect as it does, is a successful wandering in some mood sphere of the Oriental or the celestial (or the transcendental), entirely removed and unrelated to any other mood constellation ordinarily known to concert goers. It may be that Mahler was never again able to hold his impressions together so successfully, and that the six symphonies which followed may be a conglomeration of the transcendental and the earthy. However that may turn out, the second symphony is a great achievement in sustained mood and power and fancy in the strangest of intellectual worlds. And if Mahler was ambitious and was an artist of sacred calling then gifted conductors about the world may grow flowers over his grave for generations to come by giving this symphony an occasional worthy rendition.

The first concert of the Bohemian String Quartet's annual series had two assistants in a very long but beautiful program. There were Max Reger's new string quartet in F sharp minor, op. 121, dedicated to these men and now played in Leipzig for the first time; five Brahms lieder with piano, sung by Lula Mysz-Gmeiner; the Richard Strauss C minor piano quartet, op. 13, with pianist Carl Friedberg assisting; four Schumann lieder and the Beethoven F minor string quartet, op. 95. The men of the quartet were superbly disposed, playing not only with their usual great verve and precision, but with tonal finish

seldom heard from them. Frau Gmeiner sang in richest voice and spirit, winning the greatest admiration of the large audience. The Strauss quartet sounded as if of very fine fiber, in the refined piano support of Friedberg, who is in very truth a master musician. The work is full of the beautiful lyric quality which marks every composition that Strauss has ever composed. The Reger quartet may be almost considered a surprise, especially considered as to its content. Though the usual Reger voice and manner are there, the message seems as staid and comfortable as one by a Beethoven or a Schubert. There is much of this quiet, classic beauty in it, if seeming less a high pressure affair than many of his other works. The finale has the typical rhythmic motion that one associates with fugal writing. So is there an unending employment of imitation and many contrapuntal devices, yet never coming into real development as fugue. Thus one is entitled to some classic witticism, such as the question: "When is a fugue not a fugue?" When the Reger piano concerto was new last December, knowing musicians remarked that the composer was approaching nearer to Beethoven each year. The present quartet may seem even still more a message in that relation—a relation which both the composer and his friends are probably delighted to observe.

The second annual violin recital by the violinist Louis Persinger brought the Nardini E minor concerto, a group of old solo pieces by Kreisler, Tenaglia, Mozart and Monsigny, the Lalo F major concerto and the Wieniawski "Airs russes." Persinger has acquired so complete finish in musical style and the usual needful technical equipment of a violinist, that he is earning the approval alike of audiences and newspapers wherever he appears. His Leipzig recital was so received and the audience stayed to demand additional selections.

Leipzig Conservatory gave a program in commemoration of the Liszt birth centenary. The student orchestra of about seventy players, under Hans Sitt, played the "March of the Three Holy Kings" from the oratorio "Christus"; Josef Pembaur, Jr., of the faculty, played the A major piano concerto; then came the symphonic poem "Tasso," lieder with piano, to include "Freudvoll und leidvoll," "Ueber allen Gipfeln ist Ruh" and "Es muss ein Wunderbares sein," sung by Helene Braune, of Wittenberg, accompanied by Emanuel Gatscher, of Linz. The orchestra concluded with the humoresque "Gaudeamus igitur." The student orchestra under the usual strict routine plays impressively. Pembaur is in many respects a called player of Liszt. His treatment of the piano as instrument is in unending tonal color and relief. He is possessor of extreme technical facility and plays at times in thrilling bravour.

The young soprano, Elsie Siegel, gave a recital of seventeen lieder by Franz, Liszt, Dvorak (five Gypsy melodies), Ed. Behm, Emil Sjögren, R. Wetz and Heinrich von Eyken. She had the accompaniment of composer Behm, who is one of the very best accompanists in the entire concert field. The singer has an agreeable voice of light quality under fair usage. She gives due attention to the usual detail of lieder singing and gave pleasure to a very large audience. She has been for years under Marie Hedmond at Leipzig Conservatory.

The Swedish pianist, Ellen Andersson, played a recital of the César Franck prelude, choral and fugue, the Schumann fantasia, three Strauss mood pictures, op. 9, and compositions by Chopin and Liszt. The artist showed herself a musician of good intentions, as yet musically and technically unreliable.

The thirteen year old pianist, Jascha Spiwakowski, is playing two recitals in Hotel de Prusse. The first program had only Schumann works, to include the big fantasia, the carnival and the symphonic etüden. The youth has technical facility and is beginning to show worthy signs of musicianship.

EUGENE E. SIMPSON.

Henriette Wakefield in Troy.

Henriette Wakefield, mezzo-soprano, of the Metropolitan Opera Company, sings tonight (Wednesday) in Troy, N. Y., with the Choral Society of that city. The singer will be heard in several arias, including the beautiful one sung by the blind mother in "La Gioconda." Madame Wakefield is also to sing several groups of songs, beginning with "Im Herbst," and following with "J'ai pleuré en rêve," by Hue; "Honeysuckle," by Chadwick; "Bluebell," by MacDowell, and "Der Lenz," by Hildach.

December 5 Madame Wakefield sings at a big charity concert in the ballroom of the Waldorf-Astoria Hotel. She has other concert appearances before the holidays in addition to her duties at the Metropolitan.

NEW YORK PRESS ENTHUSIASTICALLY PRAISES ZIMBALIST

To win the unanimous praise of the New York critics is not given to everyone who presents himself to a music-loving public surfeited with the best things in the art.

Such a triumph as that achieved by Efrem Zimbalist is not recorded every day. Being a violinistic genius of the very highest order, this young man is destined to grow in favor with each subsequent hearing.

Of his first New York appearances with the Philharmonic Society, the New York daily papers said:

In the Glazounow Concerto

Mr. Zimbalist, who is bound to cause a deal of eager and admiring comment this year—more, perhaps, than any other of our visiting virtuosi, is a fine acquisition from every point of view—a violinist with a peculiarly pure and golden quality of tone, an artist every inch of him, a musician in all his instincts, in intelligence, in feeling, in his strong, easy, graceful, reposeful, self-reliant bearing, master of an irreproachable technique and impeccable taste, of most ingratiating purity of intonation. His presence will greatly increase the loftiest enjoyment of the season.—*Tribune*, November 3.

Mr. Zimbalist is one of the most excellent violinists heard in recent years by New York music lovers. His tone is full, round, pure and luscious. He is very young, but he shows a large measure of artistic maturity. His playing is intrinsically musical and is governed by fine taste. His technique is great and in all its departments, from the sparkle of the staccato to the broad singing of his exceptionally beautiful cantilena, it was easily adequate to the demands of the music.—*Sun*, November 3.

Another successful debut was that of Efrem Zimbalist, the Russian violinist. He was recalled a dozen times after his performance, and he, too, deserved all the applause he got. Though only twenty-two years old, he plays in every respect like a mature artist. No significant details escape his attention. His technique is of that perfect kind which does not vauntingly call attention to itself every moment. Mr. Zimbalist gave forth a tone of most ingratiating beauty. In the matter of pitch he seems impeccable.—*Evening Post*, November 3.

He is a young man, but he is already a virtuoso in the best sense of that word, of the first rank; a mature artist, who can stir feelings that it is not given to many to touch. The long opening cantilena he delivered with a marvelously beautiful tone, with a searching and poignant expression, with plastic and finished phrasing. And in the more decorative and brilliant pages that came later, ingenious but mostly of little value, he showed not only a technique of perfect security but the power, not to be learned in the schools, of transmuting, somehow, the baser metal of this perfunctory work into something that seemed for the time, at least, nobler and more musical.—*Times*, November 3.

Mr. Zimbalist showed himself a violinist of splendid attainments. His tone is beautiful, rich, large; his technique appears to be flawless; moreover, he makes neither tone nor technique an end in itself, but the servant of a musicianly and finely felt interpretation. The Glazounow concerto showed Mr. Zimbalist as a violinist of the first rank. And the ease and reserve force in his performance left one little doubt that he can give excellent account of himself in such weighty matters as the concertos of Beethoven and of Brahms. The modest and unassuming bearing of Mr. Zimbalist was entirely in his favor. The audience, quick to recognize his extraordinary gifts, recalled him again and again.—*Globe and Commercial Advertiser*, November 3.

This young violinist proved himself worthy of the highest honors, the more so because scorning every superficial device, familiar to virtuosos, of inflaming the musical mob, he played with the dignity and repose of a mature artist. What extraordinary things he accomplished in the difficult but not very thankful music which he chose to perform many of his auditors failed to realize because of the very ease and artistic reserve with which he achieved his results. His is a tone of extraordinary largeness, beauty and carrying power; a technique that meets the highest demands with a minimum of effort and the musical taste and feeling of a true musician.—*Press*, November 3.

Zimbalist is a tone poet, for all that he also wears short hair. The eternal boy seems bursting out of him, but the dark chestnut locks, sober visage and unswaying stand upon the stage were those of an artist of astonishing poise. Tones so deep and yet tender, no recent visitor has drawn in this golden year of violins.

A most difficult cadenza earned the knowing orchestra's cordial tapping of racks, while the audience recalled the player repeatedly and enjoyed the quaint formality of his ever carefully aligned bows to each quarter of the hall.—*Evening Sun*, November 3.

He is a wonderful artist, possessing a tone that is at times as full as that of a cello, and is always beautiful. His intonation is flawless, and yet he has temperament in abundance without any of the usual outward signs, such as tossing of head and swaying of body. He stands almost rigid and pours out this wondrous tone. He roused his audience to a pitch of excitement.—*Herald*, November 3.

Zimbalist made a deep impression. Modest, unaffected and without mannerisms, the young man disclosed himself a thorough musician. His tone is luscious, his technique is admirable and he plays with understanding and feeling and sentiment remarkable in one so young. He was heartily applauded and recalled many times. He will be heard again with gladness.—*Evening World*, November 3.



Zimbalist within the first half minute of his playing that exquisitely Oriental first theme of the Glazounow concerto stamped himself a musician of the first order. He achieves a tone of ravishingly pure beauty and withal apparently without the least effort. He is a master of his instrument.—*Evening Journal*, November 3.

In the Tschalkowsky Concerto

Zimbalist, a pupil of Auer, disposed of the difficulties as if they were the pastimes of his leisure moments. Never before have the alarming passages, filled with flying and complicated position shifts, almost agonizing finger stretches, and challenges against the possibilities of intonation in double stops, been hurled off here with such incredible swiftness, smoothness, certainty and unflinching beauty of tone.

Zimbalist's performance was a triumph of technical virtuosity, but it was not merely that. Dazzling swift-

ness and accuracy were paired with musical beauty, and in the achievement of this latter the young man's bewitching tone, which on the G string rivals the cello and on the A mates with the eloquence of a dramatic soprano, was the first factor. With it went captivating delicacy of nuance, fine taste in phrasing and withal a sentiment which had elegance, tenderness and artistic continence to commend it.

The performance of the cadenza of the first movement was superb. The singing of the cantilena of the second had compelling charm. The riotous vigor of the finale had the rude splendor of the true Russian spirit. Altogether it was a most notable piece of violin playing.—*Sun*, November 6.

Zimbalist played Tschalkowsky's concerto with superb power and authority, with a tone of such magnificence and beauty as is rarely to be heard from the violin, and with a technical brilliancy and certainty that were all the more admirable in that they were employed solely in the service of the music and not in the least to the glorification of the player. The audience found abundant reason for demonstrative enthusiasm.—*Times*, November 6.

The young Russian violinist, who made an uncommonly favorable impression at his debut last Thursday night, played the Tschalkowsky concerto and played it so successfully that for ten minutes afterward he was kept trotting back and forth between the stage door and the front of the platform to acknowledge the applause.

The composition is a far more "grateful" work than the Glazounow concerto, in which he was heard last week. Its difficulties, which caused Leopold Auer, to whom it was dedicated, to declare it impossible, melted away under the fingers of Mr. Zimbalist. His tone was always beautiful and his phrasing that of an artist who feels the poetry which underlies all good music.—*Herald*, November 6.

Zimbalist played the Tschalkowsky violin concerto and redoubled the remarkable impression he made at his first appearance.—*Journal*, November 6.

This young Russian overcame the difficulties of the piece with amazing assurance, which, however, never degenerated into nonchalance, even in the trivial pages which, it must be confessed, abound in this composition. Again one had to admire his impeccable intonation, his tone, which, though not large, is exceptionally round and beautiful, and the splendid sweep of his bow. His fingers glide over a chain of trills as easily as they would over a watch chain. Yesterday's audience was most enthusiastic, recalling him countless times.—*Post*, November 6.

There was certainly no lack of animation yesterday, after the superb interpretation he gave of Tschalkowsky's familiar concerto. The applause after the first movement left no doubt as to the temper of the admiring crowd, and at the close of the concerto Zimbalist was recalled fully ten times.

Yesterday's experience establishes the belief that Zimbalist, despite his youth, is one of the greatest masters of the violin heard in New York in recent years. Technical difficulties apparently do not exist for him; the most exacting demands are fulfilled with the utmost ease and repose. But the mechanical side of his art is made subservient to higher musical ideals, and more astonishing still than his skill of finger and bow are the beauty, fullness and eloquence of his tone. His attack is manly and vigorous, his bow gripping the strings with energy and power, yet never with the suggestion of a rasp. There is none of the buzzing on the G string so common among violinists, and often the lower tones of his instrument have almost the timbre of a cello. The highest tones, too, small though they must be, have real body and emotional life. And whatever Zimbalist does he accomplishes with a minimum of physical movement, with the dignity and assurance of a mature artist, with the taste and intelligence of a thorough musician and with genuine modesty of manner and bearing. He is, indeed, a virtuoso in the very best sense of the word.—*Press*, November 6.

OPENING OF MONTREAL OPERA SEASON.

MONTREAL, Canada, November 9, 1911.

The writer has always contended that there is nothing like having a specialty in life. The real meaning of this, however, never came so clearly to view as when handed a slip issued by the immigration authorities of Canada (while en route for the opening of the operatic season in Montreal) requesting in very explicit English, and under very explicit headings, a complete statement of the passenger's life and career. Being thus brought face to face with one's own qualifications or lack of them, immediately started a train of thought which the usual rush of events commonly forbade, but, after the thorough explanation necessitated by the conductor's obtuseness as to the legitimacy of the calling of a musical journalist had been carefully gone over, the writer herself was much clearer in mind than ever before as to the why and wherefore of many things.

Thus labelled with THE MUSICAL COURIER insignia, the first thing to do on that bright Sunday morning of the arrival was to look up Mr. Jeannotte at His Majesty's Theater, where the rehearsals for the opening performance of Puccini's "Manon Lescaut" were proceeding apace, and become thoroughly acquainted with conditions musical in the gay, pleasure loving city of Montreal.

With unheard of difficulties to overcome, no regular place to rehearse since the theater was occupied until Saturday midnight by another company, Mr. Jeannotte was compelled to call the necessary rehearsals in the different halls available at divers times and do the best he could without scenic accessories or material of any sort to whip his company into shape for a first performance of that difficult opera. To judge from the smoothness of this last rehearsal, however, all the difficulties preceding were apparently as nothing under his capable guidance and with the zealous co-operation of the hard working company assembled under him.

But the slight glimpse afforded this day was really as nothing by comparison with the artistic completeness of the tout ensemble at the opening performance on Monday evening, when the following cast gave in many respects a memorable performance of Puccini's "Manon Lescaut":

Manon Lescaut	Mmes. Ferrabini
Le Chanteur	Rivière
Des Grieux	M. Colombini
Lescaut	Nicoletti
Geronte	Cervi
Edmondo	Stroesco
The Dancing Master	M. Marti
The Lamplighter	
An Innkeeper	

Conductor, Signor Jacchia.

As may be seen, Madame Ferrabini and Signor Colombini, aided by Signor Jacchia as conductor, were made the principals of this first performance and thereby hangs a tale of gracious kindness on the part of Madame Alda which deserves special mention. Having been secured to open the season, Madame Alda retired in favor of Madame Ferrabini, a great local favorite and one of those who helped in all ways to give prestige to the Montreal Opera Company by her well nigh indefatigable efforts in behalf of the young and struggling organization during its first season. The reception, therefore, accorded Madame Alda when she appeared Tuesday evening as Marguerite was not alone worthy of her great art, but had its added tinge of enthusiasm by reason of her generous recognition of another's efforts.

But in turning to the merits of the performance itself, so much may be said in praise that it is difficult to know how or where to begin. As Manon, Madame Ferrabini is of a necessity the dominating figure of the story. To preface by saying that she has every requisite for the part would be only declaring the truth. Possessing a voice of intense dramatic fervor, brilliant and richly colored in its mezzo-timbre, Madame Ferrabini also possesses the invaluable gifts of beauty and imagination so that her Manon became in appearance as in song a true representation of the seductive, pleasure loving wanton of Abbe Prevost's story. Aiding and seconding her efforts as the romantic figure of Des Grieux came Signor Colombini, who sang with the charm and rapt abandon necessitated by the role of the lover and looked the elegant cavalier to the very life. In addition to the beautiful tenor with which he is endowed, Signor Colombini possesses an artistic sincerity and elegance of stage deportment which makes him an effective figure in all roles. The scene of embarkation was made particularly memorable through the pathos and lyric beauty with which both principals imbued it, while the closing act in the desert, although too long drawn out by far, was made less dreary by the remarkably clever handling of the participants. The lesser parts were well taken—the Geronte of Signor Cervi being a particularly clever bit of comedy work, while the treble parts of Edmondo, the Dancing Master and the Lamplighter, were well differentiated by Signor Stroesco, one of the younger

members, previously attached to the Boston Opera forces. The Lescaut of Signor Nicoletti was a well sung and well thought out conception and Madame Riviere rendered the short aria of the singer in a charming fashion. The orchestra and the chorus of fresh young voices both acquitted themselves splendidly under Signor Jacchia's skilled guidance, and the mise-en-scene, the costumes and the general ensemble were all praiseworthy in the highest extreme. With this first performance as a guarantee of the later work of the season it is small wonder that the audience which packed the house went wild with enthusiasm, cheering the favorites of the cast repeatedly as they came forth to acknowledge both the applause and the numerous floral offerings showered upon them. To add still further to the eclat of this brilliant occasion, Director and Mrs. Henry Russell and Madame Alda were also present and not alone led the applause throughout the evening.



COL. F. S. MEIGHEN.
Colonel of the Royal Highlanders, president of Montreal Opera Company.

but expressed themselves as thoroughly delighted with the excellent artistic results attained in this production. Montreal society, too, turned out en masse, filling all the boxes with its smartly gowned women and giving the theater the air of wealth and brilliancy so essential to the successful financial outcome of the expensive artistic undertaking called opera. Among those occupying the boxes were: Sir Edward Clouston with a party of four. In Sir Montagu Allan's box were Mr. and Mrs. A. A. Mackenzie, Mr. and Mrs. George Williamson and Hazel Allan. Lady Shaughnessy's was a family party, including Sir Thomas Shaughnessy, Mr. and Mrs. Beauclerk and the Misses Edith and Marguerite Shaughnessy. Mrs. J. K. L. Ross was there with Mrs. Matthews and Mrs. Orr. Mr. and Mrs. Willie Hope had with them Marjorie Burke and Jack Abbott. Mr. and Mrs. C. R. Hosmer's party included Marjorie Henry and Miss McLea. Mr. and A. A. Allan were with Mr. and Mrs. Mortimer Davis. Mrs. Herbert Molson entertained a party in another box. Lieutenant Colonel and Mrs. Jeffrey Burland were entertaining Dean and Mrs. Moyses. Mrs. P. W. Thompson was accompanied by the Misses Alice and Helen Thompson and Mrs. Hayden Horsey. Others who entertained parties were Dr. and Mrs. Ridley Mackenzie, Mrs. Edgar Macdougall, Miss MacLennan, R. B. Angus, Mr. and Mrs. H. V. Meredith. Those noted in the audience were Mrs. Huntley Drummond and Mrs. Arthur Drummond, Ida Eadie, Geraldine Paterson, Mrs. Stephens, Mrs. F. N. Beardmore, Edith Creelman, Marion Graham, Mr. and Mrs. Harold Grier, Miss Hays, Mrs. Thornton Davidson, Mrs. Frank Jones, Mr. and Mrs. Arthur Doble, Mrs. Levi, Mrs. Sherwin, Mrs. A. N. Brodeur, Dr. and Mrs. J. E. Dube, Mr. and Mrs. D. Lorne McGibbon, Principal and Mrs. Peterson, Mrs. William Prentice and Nora Prentice,

Mr. and Mrs. W. T. Rodden, Prof. and Mrs. Porter, Mr. and Mrs. Th. Rinfret, Mr. and Mrs. L. M. Ruben, Miss Moylan and Mr. and Mrs. Fayette Brown.

With "Faust" for the second performance of the season and Madame Alda as guest, the cast in its entirety read as follows:

Faust	M. M. Huberty
Mephisto	Huberty
Valentine	Bonafé
Wagner	Wainman
Marguerite	Mmes. Alda
Martha	Curso
Siebel	Choiseul or Riviere

Conductor, M. Hasselmans.

Although Marguerite as a unique character in literature represents but one type to the general understanding, still there is a wide latitude in the details of its conception which gives ample scope for the talent and resourcefulness of well equipped singing actors. That Madame Alda should bring a ripened art and excellent routine to aid in rounding out her conception, in addition to the lovely voice with its smooth silvery timbre, was to be expected from her past achievements, but that she should revivify the part and cast new shades of nuance and meaning into the already thoroughly explored niches of the character was a consummate piece of art worthy of the highest praise. With her Marguerite is not alone the docile maiden crushed by her misfortune, but a woman who develops strength of character through this fearful ordeal and triumphs ultimately even in annihilation. To explain by what subtle nuances this effect is wrought would be to endeavor to explain the inexplicable, since every mood not alone has its meaning at the given moment, but, like the smoothly welded links in a chain, it hinges also on that which follows. Vocally effective throughout, she reached memorable heights in the "Jewel Song," and in the closing tones of the last trio, when both the triumph of death and release rang forth like a clarion call above the entire ensemble in its power and silvery sweetness. That this should earn a tremendous ovation for Madame Alda was only natural and expected.

Signor Huberty is literally and figuratively a tower of strength in the company. Of commanding height, with a smoothly resonant and flexible bass of ample volume and wide range, he adds to these qualifications a keen dramatic insight into character value and a musicianship of unusual order. While his Mephisto is more of a bourgeois mischief maker than the subtle, polished villain some of the greatest creators of the role have made him, he still possesses the artistic sincerity that makes one admire and respect a conception even without altogether agreeing with it. His facial play throughout was really extraordinary and notably so at the close of the kermesse scene when he is left crouching before the sight of the crosses. A great artist in embryo and one who will eventually become one of the leading basses now before the public.

The Faust of Mons. Darial was pleasantly effective only, as his voice is too light to give the dramatic values of the characterization their due weight. It was a pleasure, though, to see a comely, slender young figure as Faust, carrying out the pictorial ideal of the character, rather than the puffy, overweighted tenors who are so often seen in this role. Mon. Bonafé was a conventional Valentine with a pleasing voice, and Madame Riviere's Siebel was pretty to see and hear even though the youthful ideal pitted against Faust's attractions lost at the outset through the petite slenderness of the young singer's physical appearance.

A young American with a future in opera has been discovered in the person of Bruce Wainman, the Wagner of the performance. With this as his first appearance on the operatic stage, not much may be said in criticism, but potentially all is at the behest of this young baritone.

Another beautiful voice was discovered with the appearance of Madame Curso as Martha. Rich, round and darkly colored, the young contralto's voice must soon create a reputation for her since she already sings like an artist and has a wealth of material with which to build a career of indisputable prominence.

With young Mons. Hasselmans, former conductor at the Opera Comique, also making his debut in this opera and succeeding as well as any veteran of the baton, the resources of the Montreal Opera Company, with its youthful material fairly seething with musical ardor and enthusiasm, was displayed at its very best.

Thursday evening brought the ever popular "Carmen" with the following notable cast:

Don José	M. M. Clément
Escamillo	Cargue
Zuniga	Panneton
Morales	Wainman
Dancairo	Stroesco
Remendado	Allan
Lilas Pastia	Marti

Carmen Mmes. Dereyne
 Micaela La Palme
 Frasquita Choiseul
 Mercedes Pawloska
 Conductor, M. Hasselmans.

Readers of THE MUSICAL COURIER who have followed Madame Dereyne's career with the Metropolitan and Boston Opera Companies, as also with the San Carlos Opera Company which Mr. Russell brought to America, no doubt know that this young singer possesses the voice, histrionic ability and necessary routine to make a successful member of every organization with which she is affiliated. It was, therefore, with added pleasure that the writer witnessed the excellent presentation of Carmen given by Miss Dereyne on this occasion; a presentation that brought her at once into the favor of the audience, which cheered her to the echo, and also brought her the generous recognition of the press, which counted her performance as second only to the memorable one given by Calve in a preceding season.

Edmond Clement as Don Jose—what a figure is thereby conjured! Adjectives become veritably useless in view of such superlative art. The grace, elegance and ease of every movement and gesture, the exquisite clarity and carrying power of his tonal emission, the roundness of his phrasing and withal the apparently uncalculated simplicity of this art within art, is one of those phenomena of the artistic world which comes only once in a generation. A fortunate company indeed to count Edmond Clement among its members, and one which the Montreal public as well as the members value to the fullest extent. Such astounding enthusiasm as broke loose on the evening in question has never yet been witnessed by the writer. The house fairly rocked and the staccato yells of the hundreds of French students standing twenty and more deep in every available space as they spelled the letters of Clement's name, ending up with wild cheers, must be heard to be described. Sharing this enthusiasm came Madame La Palme, a favorite in this, her home city, and a sterling artist with a beautiful voice, whose Micaela was on a par with the excellence of the other principals.

Mr. Cargue as Escamillo sang well and did very effective work, both in the smuggling and in the closing scene. His voice and style are pleasing.

Of the younger members Madame Pawloska, who, with little or no training, made her operatic debut as Mercedes at this performance, displayed an instinct for the stage little short of marvelous, and a voice that will carry her far with further development and study. The Morales of Mr. Wainman left one with a desire to hear more of the young man's singing, while the Frasquita of Madame Choiseul was thoroughly commendable. In make-up, facial expression, and general action, as well as in the few lyric bars allotted the part, Mr. Allan's Remendado was one of the cleverest bits of character sketching seen in a long while, and Signor Stroesco adding his quota, completed the comical ensemble of the quintet. Again Monsieur Hasselmans displayed his temperamental and musical mettle to the best advantage, and the chorus did as good work in this performance as in the preceding. While the scenic settings of the company are not sumptuous, they are more than adequate, and one has a feeling that the master hand guiding the destinies of this promising aggregation, has the clear sense of value and proportion, which will ultimately, when Montreal's new opera house becomes an established fact, bring this company into the forefront with operatic organizations anywhere.

MONTREAL MOTIFS.

E. Stanley Gardner, well and favorably known in Montreal musical circles as a pianist of excellent attainments and sterling musicianly worth, has been appointed correspondent of THE MUSICAL COURIER. With his studio at 169 Peel street, Mr. Gardner will be easily accessible to all desiring information on subjects musical and otherwise.

L. M. Ruben, formerly identified with the best musical interests of New York, and now residing in this city, opened the Montreal musical season with a recital by De Pachmann, which packed Windsor Hall. With this, only his third season in the Canadian managerial field, Mr. Ruben has been instrumental in presenting to the Canadian public attractions that have hitherto been considered impossible and prohibitive by any other manager. Besides Elman, Kathleen Parlow, Busoni, Wullner, Mark Hambourg, Campanari, De Gogorza, the Beethoven Trio, Dubois Quartet and a number of other local attractions, he brought the entire Metropolitan Opera Company and the Imperial Russian Ballet to His Majesty's Theater last season, playing the latter attraction again this season at the Arena, an auditorium seating 6000, and filling the house completely. For the present season Mr. Ruben has booked a number of the foremost musical attractions at Windsor Hall, the best concert auditorium in Montreal, while the next musical event of importance which comes

with the appearance of the Imperial Balalaika Orchestra, is keenly anticipated by the music loving public of the city.

An interesting announcement made by David S. Walker, the well known dramatic manager of Montreal, is his engagement of the Horniman Repertoire Company from the Gaiety Theater, Manchester, England, for a six weeks' season beginning the second week in February. Miss Horniman, who was formerly interested in the Irish Players, has virtually given all her time and financial resources toward the advancement of legitimate modern drama. With this point in view, her company of players is now making its first foreign tour under Mr. Walker's management in Montreal and is billed to appear in such plays as Bernard Shaw's "Candida," "The Silver Box," one of John Galsworthy's later productions, the "Man" by Wakefield. The status of Miss Horniman's company may well be assumed from the fact that she gives a short season in London and Oxford annually. GERTRUDE F. COWEN.

Charles Hackett's Bookings.

Charles Hackett, the tenor, opened his season in Orange, N. J., November 6, and he will have many appearances in the East before the holidays. The singer has been engaged by Walter Henry Hall for the performance of Verdi's "Requiem," which the University Festival Chorus



CHARLES HACKETT.

will sing at Carnegie Hall on the evening of December 18. This will be Mr. Hackett's New York debut.

Other bookings for Mr. Hackett include several clubs in this vicinity. After the new year he will have some concerts in the West, including one on February 15, with the Orpheus Club of Cincinnati. Before that, however, he will sing in Philadelphia and New England. The Philadelphia date is for December 3 and January 4; he has another concert in the same city. January 26 Mr. Hackett is again to sing in a performance of Verdi's "Requiem" with the Choral Society of Nashua, N. H. March 4 he sings in a joint recital with the Middlesex Woman's Club of Lowell, Mass.

As was announced some time ago, Mr. Hackett is the principal soloist at St. Thomas P. E. Church, New York City.

Francis Rogers Program.

Francis Rogers, the baritone, will sing the following numbers at his recital in Carnegie Lyceum, Thursday afternoon, November 16:

Love Me or Not Secchi
 Vittoria Carlini
 Lungi dal Caro Bene Sarti
 Chanson de Trouvere Old French
 The Plague of Love Dr. Arne
 The Dog Star Purcell
 An die Nachtigall Brahms
 Ach! Die Qualen Paderewski
 Gestillte Sehnsucht Ries
 Der Sandträger Bungert
 Heimkehr Strauss
 The Way of the World Grieg
 Après un Rêve Fauré
 Sur l'Eau Hue
 The Harvest Field Rachmaninoff
 Since First We Met Rubinstein
 The Gates of Dreamland Old Irish Melody
 Smuggler's Song Marshall Kernochan
 Drinking Song Huntington Woodman

RUBINSTEIN CLUB MUSICALS.

The first of the season's musicals by the Rubinstein Club was held last Saturday afternoon, in the Astor Gallery of the Waldorf-Astoria Hotel, New York City. After the usual introductory business had been disposed of, the large number of members and friends present gave their attention to the musical offerings provided.

The program was one of unusual interest, inasmuch as two artists of international repute figured thereon, Marianne Flahaut, mezzo-soprano of the Metropolitan Opera Company, and Oscar Seagle, baritone, and, in detail, was as follows:

Ballade Chopin
 Etude en forme de valse Saint-Saëns
 Mr. Nat.
 Aria, Orpheus Gluck
 Miss Flahaut.
 L'amour de moi Old French, Seventeenth Century
 Chanson d'ouster Old French, 1613
 Les Cloches Beethoven
 Mandoline Debussy
 Mr. Seagle.
 Prelude and allegro Paganini
 Variations on a theme by Corelli Tartini-Kreiser
 Miss Bach.
 Le Nil (with violin obligato) Xavier Leroux
 In questa tomba Beethoven
 La Fiancée Ch. René
 Miss Flahaut.
 Eros Grieg
 Mit deinen blauen Augen Strauss
 Der Frühlingsnacht Rachmaninoff
 Mr. Seagle.
 Andante Vieuxtemps
 Polonaise Wieniawski
 Miss Bach.
 Prologue from Pagliacci Leoncavallo
 Mr. Seagle.

These two splendid singers provided entertainment of a high order, and exemplified the finer points of vocal art. Moreover, they created an atmosphere such as only the most proficient can and won hearty recognition for the excellence of their dispensations.

Madame Flahaut's rich and resonant voice was heard to the best advantage in the numbers chosen. She gave a fine interpretation of the "Orpheus" and fraught with nobility and dramatic intensity. She created a most profound impression with the Beethoven aria which none but the most skilful dare attempt. Leroux's "Le Nil" was an exquisite dainty, and "La Fiancée" a delicious morsel. She was recalled several times and graciously added an encore.

Mr. Seagle ingratiated himself into favor immediately, with his first group of French songs. Having spent a number of years in Paris, the intricacies of the French tongue present no difficulties to him and he made the most of the opportunities these lovely chansons afforded. His delivery of the German lieder, also, would lead one to believe him to be a Teuton instead of an American. "Eros" was a thing of dramatic beauty rendered with sonorous grandeur, while the two lyric pieces were musical mosaics. By way of contrast, he concluded with the ever familiar "Prologue," in Italian, which won for him hearty applause. Mr. Seagle's very infrequent appearances in New York made this occasion one of more than usual import which the members of the club were not slow to appreciate.

A word of commendation is due Mr. Nat, whom Mr. Seagle brought with him from Paris. This young man of twenty proved himself an accomplished accompanist as well as a soloist of uncommon ability.

Florence Austin in New Role.

Florence Austin, the gifted American violinist, is to be heard in a new role—that of lecturer—which will give this versatile artist an opportunity to tell music-lovers some facts about the violin which they will, no doubt, be glad to hear. The subject of the lecture is "The History of the Violin and its Music." Miss Austin will speak of the ancestors of the violin, the violin and its makers, construction of the violin, great violin virtuosi and their works, and pedagogic reflections. The recital will be illustrated with stereopticon views, where lantern and operator can be furnished locally, and by violin solos played by the speaker, from selections of the great masters, beginning with Corelli, Tartini, etc., and coming down to the more modern writers such as Wieniawski, Ernst, Vieuxtemps, and others.

Miss Austin is thoroughly competent to make this lecture one of import, both as to its educational as well as its musical value. She is the only woman violinist who has undertaken a work of this nature and that she will be heard with interest and pleasure goes without saying. Such a program will prove extremely attractive for musical clubs, schools, and colleges, and equally interesting to the general public.

As a concert soloist, Miss Austin is constantly sought for. In the immediate future she will be heard at Kismet Temple, Brooklyn, November 17, Huntington, L. I., November 21, Hempstead, L. I., November 22, Jamaica, L. I., November 23, at the Liederabend, Elizabeth, N. J., November 29, and Garden City, L. I., December 8.

ALBERT CLERK-JEANNOTTE.

Managing Director Montreal Opera Company.

A cozy chat over the early morning breakfast cup of coffee might seem rather a misnomer to most people possessed of the artistic temperament. But with Albert Clerk-Jeannotte, managing director of the Montreal Opera Company, this early beginning of the hardest day in an impresario's life—the eventful ushering in of the opening performance of the season, found him as urbane and smiling as usual despite the incessant calls of various kinds continually interrupting the conversation.

The busy world which has but scant time to take note of gradual individual progress is usually startled when with meteoric-like suddenness the name of some man or woman becomes noised abroad through some unusual achievement. The case of Mr. Jeannotte has proved no exception to the general rule. A young man but twenty-eight years of age, Mr. Jeannotte, born in Montreal of Scotch and French ancestry, first entered the musical field by virtue of the possession of a beautiful tenor voice which he went abroad to cultivate under the guidance of Pauline Viardot and Victor Maurel. At the conclusion of his vocal studies with them as also with Laroux and Massenet in composition at the Paris Conservatoire, and while preparing a debut at the Opera Comique, Mr. Jeannotte was suddenly taken ill and returned home to recuperate before resuming his public career. While resting in Montreal he became affiliated with the McGill Conservatorium as head of the vocal department, and immediately started a class in opera, in addition to his regular teaching.

Despite these varied activities, however, Mr. Jeannotte always worked with the larger purpose in view of bringing a well equipped company of artists to give opera in his native city. This plan formulated with unexpected suddenness last season while on a short business trip to New York. Meeting a number of stranded young artists, many of whom had been fellow students with him in Paris, Mr. Jeannotte embarked all his little capital in the venture and brought them to Montreal for a three weeks' season of opera. Having disbursed his money in guaranteeing salaries, he found himself at a standstill with the company on his hands able and willing to give good performances, and no means with which to engage a theater. At this juncture Lieut.-Col. Frank Meighan, a passionate lover of

music and a man of wide public sympathy, stepped forward and through his financial aid the deal which resulted in giving Montreal a splendid season of opera last year was at once consummated.

These bald facts, a mere thread of outline, as it were, give the story in brief, but the years of effort, striving, and unconscious preparation back of this, may be merely conjectured by the layman and only fully realized by those who know the herculean labors involved in such an operatic position. Again, too, it is true that impresarios are born, not made, but what is no less true is the fact that a manager in order to succeed must know every step of his way both intuitively and through practical knowledge, if his work is to count from the very start.

With Mr. Jeannotte the success of his work is not only due to its being an enthusiastic labor of love, but because it is also the result of a practical insight gleaned through his own public appearances that makes him an invaluable factor in the operatic field. Thus, while still a mere student he toured in turn with Charlotte Wiehe and her well known pantomime company, was member of a company traveling with Rejane, the famous French actress, and sang the role of Danilo with Lina Abarbanell, when the "Merry Widow" first took Vienna by storm.

These experiences, as may be seen, gave the young impresario just the keen insight into practical conditions which has led to his present successful achievement. But over and above all else, Mr. Jeannotte has a well developed sense of justice and the Englishman's love of fair play which brooks no interference of foreign agents in the engagement of his artists, and which leads his preference to a life of democratic and Spartan simplicity in the midst of his artistic family, one of them always the firm yet kindly guide and counselor and always the strict warden of Colonel Meighan's public spirited beneficence. A condition of affairs where all is so harmoniously blended cannot fail to bring success despite the difficulties besetting the path of an operatic director, hence it is safe to predict that in Albert Clerk-Jeannotte there has come forward a virile potent force to carry the operatic message not alone throughout Canada, but with the help and co-operation of others, throughout the entire continent. G. F. C.

Mormon Choir Sings at Hippodrome.

The choir of two hundred voices from the Mormon Tabernacle in Salt Lake City, Utah, sang again at the New York Hippodrome Sunday evening of this week and once more the body of choristers, under the leadership of Evan Stephens, gave stirring illustrations of choral singing. The tone quality is wonderfully sweet and the singers respond heartily to the beat of the conductor. The only criticism to be made on the singing of this choir is the enunciation, but as the choral bodies in New York do no better in this respect the Utah society merits no further reproof.

It was in such numbers as the "Soldiers' Chorus" from Gounod's "Faust"; in the sextet from "Lucia"; the finale to Coleridge-Taylor's "Death of Minnehaha"; "Hosannah" by Stephens, and the excerpt from the "Irrigation Ode" that the finely blended voices showed the results of excellent training. There were other numbers, too, that were worthy of praise, such as the singing of the male voices in "Dixie" and the singing of the women's voices in "A Christmas Song," by Mr. Stephens, the conductor. "Dixie" created a furore, and as an encore the men sang an added verse written by a Utah poet in which the refrain sounded the wish to be "back in Utah."

There were solo numbers, each one of them interesting. Elizabeth Thomas-Edward sang the polonaise from "Mignon" (Thomas) and for encore the "Kiss" waltz by Ardit. Mrs. Thomas-Edward's voice is brilliant and well schooled. John T. Hand, tenor, sang the "Ridi Pagliacci" from Leoncavallo's fiery opera, and like the soprano, the audience demanded an encore and Mr. Hand sang Bartlett's "Last Night." The voice of the tenor was sweet and true and his singing was worthy of the reception. Willard E. Weihe, violinist, played excellently "Fantasie Appassionata" by Vieuxtemps.

Bessie Browning, soprano, and David Reese, tenor, sang the incidental solos in the "Irrigation Ode," the music of which is by John J. McClellan, the official organist of the Mormon Tabernacle. In the "Lucia" number no less than fifty members of the choir sang in the solo parts and the effect was magnificent. Among these solo voices were Mesdames Edward, Evans and Browning, sopranos; Mabel Cooper, contralto; Fred C. Graham, John T. Hand and David Reese, tenors, and Walter Wallace, basso. Mr.

McClellan, with Edward P. Kimball assisting, played accompaniments at piano and organ.

The Mormon Tabernacle Choir came on to New York to participate in the Land and Irrigation Exposition held for ten days in the Madison Square Garden. The choir sang daily during the Exposition.

Multitude Hears Kubelik in Chicago.

Kubelik played to the usual crowded house in Chicago, October 29. The itinerary of the present tour, elsewhere published in this issue of THE MUSICAL COURIER, includes concerts at which the houses have long been sold out. Eva Mylott, the Australian contralto, is to be the assisting artist on the route through Northwestern Canada.

The following extracts from the Chicago Post of October 30 give some impressions of Kubelik's wonderful mastery and his power to fascinate the public:

It may be wrong in us to yield to the feeling for beauty, it may be an indication of undeveloped mentality, or even predictive of relaxing moral fibre, yet the instinct is too strong for us. We hear Kubelik called a mere technician, and if this term be made to include the power to produce a tone of exquisite purity, of great volume, yet without a scratch, a rhythmic sense that never fails, correctness of intonation almost uncanny in accuracy, and a dignity in interpretation which scorns a resort to trivialities, then we might half agree. This would not cover the problem, however, as at best we could but half agree.

Yesterday afternoon the stage of the Auditorium was crowded thick as it could stand with chairs to accommodate some three hundred people who could find no other place and would not be denied. The audience filled every seat from the back of the stage to the last row of the top gallery, paying altogether something over \$6,000 to hear this young man, just thirty-one years of age, play the violin. Where in the records of art can you find any such concourse drawn to witness feats of mere manual dexterity?

That his mastery of all pertaining to his instrument is supreme is admitted, but there is no such interest or understanding of the mechanics of the violin as would bring to him these multitudes, either here in Dollarland or in any country where music is known. Kubelik and his power make a study of the psychology of the crowd of the most fascinating sort, and in our day but one—Paderewski—has matched him. There must be a reason deeper than the superficial dexterity of his fingers which lies so patent to all.

As soon as he steps onto the stage his personality impresses itself on you with curious force. He is slight, not looking a day more than his age, with hair and eyes black as nature can dye them, with a repose of manner, and a manliness of bearing as far removed as is conceivable from the trickster some would have us believe him. A trickster would do easy things in a way to deceive us into think-

ing them of great difficulty, while he does the most astonishing deeds as though they were nothing at all.

Is it charlatanry that enables him to play the Bach "Praeludium" for violin alone with that sweeping rhythmic swing, that purity of tone, that infallible accuracy of intonation that makes every note stand out clear and beautiful?

We can understand how some would take exception to his playing of the Beethoven "Romance" in F major; for the Germans, who have so given the color to our musical atmosphere, have a sort of congenital distaste for beauty of tone, as somehow incompatible with the true reverence for art, so they insist that Beethoven must have another quality. They may be right. Beethoven may have intended his music to come from the violin with all the rasp and scrape the instrument is capable of producing, which in the proper hands is of extraordinary amount and if so, Kubelik certainly does not approach in the proper spirit. But if it be right to make the music beautiful, with melodic line curving with the grace of Greek statuary, conceived with the cool, chaste form of a Greek temple, and carried out with breadth and dignity, then he does not fail to grasp the master's meaning.

The Vieuxtemps concerto in D minor, No. 4, is not a work of importance, but he made it sound like something through the beauty and sincerity of his playing. When Kubelik plays you have to keep remembering how many mountainous obstacles he surmounts, for even those harmonics, which all violinists feel compelled to attempt while everybody in hearing holds his breath for fear, comes from under his fingers as things charming just for the tone of them.

Chopour'an Song Recital November 22.

Wednesday evening, November 22, at Carnegie Lyceum, New York City, Angel Agnes Chopourian, the Armenian-American soprano, gives her first song recital with this program:

Frühlingslied	Von Fielitz
Yo San	Finden
When the Almond Blossoms Fall	Finden
There Are Maidens in Japan (from Five Japanese Songs)	Finden
O lass dich halten, gold'ne stunde	Jensen
Marie	Jensen
Murmeldes Lüftchen	Jensen
Waldeggespräch	Jensen
Leben deine Wang' an meine Wang'	Jensen
Aria—Einsam in trüben Tagen (from Lohengrin)	Wagner
On the Wild-rose Tree	Rotoli
The Rose and the Gardener	Foote
Vorrei Morir	Tosti
Lullaby	Chadwick
In My Beloved's Eyes	Chadwick
Song of the Shuttle	Greene
From the Land of the Sky-blue Water (from Indian Songs)	Cadman
Morning Hymn	Henschel
Lerchengesang	Brahms
Wie bist du meine Königin	Brahms
Meine Liebe ist grün	Brahms
Sandmännchen	Brahms
Aria—One Fine Day We'll Notice (from Madam Butterfly)	Puccini

Max Jacobs Quartet Plans.

December 19, January 23 and February 20 are the dates set for concerts of the Max Jacobs String Quartet at Hotel Astor, the third New York season. Max Jacobs, first violin; Leo Hellman, second violin; Herbert Borodkin, viola, and Mark Skalmer, cello, all members of the New York Philharmonic Orchestra, comprise the personnel of the quartet. An outline of the works to be performed is as follows: Beethoven, quartet, Op. 18, No. 2; Brahms, sonata for violin and piano, Op. 100; Borodine, second quartet; Joseph Henius, quintet for piano and strings, MS., first time; Dohnanyi, quintet for piano and strings; Haydn, quartet in D; Maurice Ravel, quartet in F; Schumann, quartet, Op. 41, No. 1; Schubert, posthumous quartet. The assisting artists will be announced later. In the fall the Max Jacobs String Quartet will give a series of three concerts in Cooper Union, New York.

Mehan Pupils' Recitals Begin.

Azuba and Helen Latham, sisters, pupils of the Mehan Studios (Inc.), New York City, and who are connected with Columbia University, gave pleasure to a large company gathered at the studios by their mutual participation in Kipling's "Just So Songs," the musical setting by German. The evening was repeated by request, and charmed the company. Azuba read the texts with expressive articulation, and Helen sang, the combination providing an hour of delightful variety. Mr. Dickinson was at the piano. November 4, Rachel Freese Green made her debut in the Philadelphia Grand Opera performance as Leonore in "Trovatore," making fine success, with promise of yet greater. She, too, studied at the Mehan Studios, and these teachers went to Philadelphia for the express purpose of witnessing the debut.

Morning Musicales at Oakman Residence

Harold Osborn Smith is to be the pianist at a series of Tuesday morning musicales to be given this season at the residence of Mrs. John Oakman, 10 East Eighty-sixth street, New York City. The dates are November 28, December 5 and December 12. Grace Freeman, violinist, and Elizabeth Ames, cellist, are to appear on the programs with Mr. Smith. On the first Tuesday, a modern German program is to be given. Modern French and modern Russian music follow on the other dates.

Ab—Do you believe in the tonic sol fa?

Bab—Personally, I always use celery tonic.



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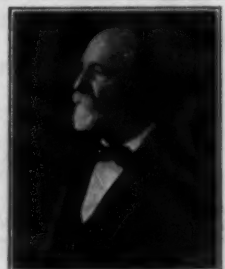
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BOSTON, MASS., November 11, 1911.

For the opening concert of its forty-first season, held at Jordan Hall, November 7, the Apollo Club, Emil Nollenhauer, conductor, enlisted the services of Nina Dimitrieff, the Russian soprano, as soloist. This was Madame Dimitrieff's first appearance in Boston, where she immediately created the same favorable impression that she has made in other cities. Possessing a brilliant lyric voice of clear, bell-like quality, she was equally successful in her aria from Tchaikowsky's "Pique Dame" as in the song group which included Frank La Forge's charming "To a Messenger" as a closing number. Enthusiastically applauded, Madame Dimitrieff was compelled to add two encores to the program. As for the work of the club itself, there was the same precision of attack and flexibility of tone that has always characterized the singing at these concerts, making everything they did from the sentimental ballad of Arthur Foote, "I Love My Love," to the rollicking song of Friar Tuck from Arthur Sullivan's opera, "Ivanhoe," sung by Ivan Morawski and the club, of equal joy to the hearer. It was a pleasure, too, to hear Mr. Morawski's voice in this solo, which came out as fresh and sonorous as if his long and successful career as a public singer had only just begun. Perhaps the most notable event of the evening, however, was the singing of Cadman's "Four American Indian Songs" by the club, the wonderful beauty and originality of the music being brought out to its very best advantage by this musicianly choir of men's voices.

The announcement of the engagement of Lilla Ormond, Boston's well-known contralto, to Henry Ray Dennis, of New York City, comes as a distinct surprise to her host of friends and admirers all over the country. Miss Ormond will be married in April, and will then give up her career as a concert singer, in which she has made such a phenomenal success.

The program for the first concert of the Chromatic Club, which took place at The Tuileries, Tuesday morning, November 7, was of miscellaneous character, including the Liszt E flat concerto played by Alice Fortin, artist-pupil of Carl Faelten, and assisted by Mr. Faelten at the second piano; a song group by Edith Castle, contralto, of which Mrs. Beach's "Ah, Love But a Day" was particularly well rendered, and a group of songs by Parker Phinn, baritone.

A song recital by Ramon Blanchart, baritone of the Boston Opera Company, and regisseur of the Opera School of the New England Conservatory, marked the fourth concert of the series given under the auspices of the Conservatory at Jordan Hall, November 8. Mr.

Blanchart is primarily an operatic singer and as such is prone to use the broad declamatory style of the opera stage on the concert platform, which, of course, impairs the delicate nuances and elegance of songs of a more intimate nature. The lack of this was not, however, of especial importance on this occasion, since Mr. Blanchart's program was composed for the most part of songs which made a simple and direct emotional appeal to his hearers, as, for example, Tosti's "Good-bye" and Chadwick's "Oh Let Night Speak of Me," both of which, sung in excellent English, were enthusiastically redemanded by the large audience present.

An interesting and well attended piano recital given by Felix Fox at High School Hall, Springfield, Mass., on November 10, resulted in a marked success for this gifted pianist.

Ethelynde Smith, the young Portland (Me.) soprano, has been meeting with success at her every appearance. The following is from South Berwick, Maine, where she gave a recital before the Berwick Women's Club, being only one of the many favorable press comments anent her singing:

Miss Smith, who has been for the past five years a pupil of Clara Tippet, of Boston, possesses a voice of rare sweetness and power, perfectly trained. Her grace and self-possession leave a most pleasing impression. Although very young, she appeared at the Maine Music Festival and already ranks with singers of much more mature years.

The soloists announced for the next three concerts of the Apollo Club are Evan Williams, tenor, December 19; Bessie Bell Collier, violinist, February 6, and Marie Sundelius, soprano, April 9.

At Steinert Hall on the afternoon of November 9, Leo Ornstein, a young pianist of New York, gave a recital, which marked his debut in this city, before a large and thoroughly interested audience. Mr. Ornstein possesses undisputed gifts for his chosen career, and though his work at the present time lacks the necessary poise and understanding to make of it a finished product, these are but the natural faults of youth, which he will undoubtedly overcome with the ripening of years. On the other hand, Mr. Ornstein displayed both in his playing and in his compositions a technical skill and musical sensitivity which promise much for future effort in both directions. Following is the program:

Prelude, Choral et Fugue.....César Frank
Two movements from sonata, A minor, op. 42.....Schubert
Nocturne, E major.....Chopin
Impromptu, A flat major.....Chopin
Etude, E minor.....Chopin
Etude, F major.....Chopin
Etude, G flat major.....Chopin
Paris Street Scene at Night.....Leo Ornstein
Nocturne.....Leo Ornstein

In the Style of Scarlatti.....Leo Ornstein
Homage à Rameau.....Debussy
Jardin sous la pluie.....Debussy
Thirteenth Rhapsody.....Liszt
Au Bord d'une Source.....Liszt
Mephisto Valse.....Liszt

On the same evening, at the same hall, Gertrude Walker Crowley, a soprano of local repute, gave a song recital, assisted by Jessie Davis, the well-known pianist and accompanist.

A large audience assembled at Symphony Hall on November 10 for the concert of the New York Philharmonic Orchestra with its new conductor, Joseph Stransky, and Madame Galski as soloist. The program, all Wagnerian, is herewith appended:

Prelude, Die Meistersinger.
Elsa's Dream, from Lohengrin.
Elizabeth's aria, from Tannhäuser.
Johanna Galski.
Siegfried Idyl.
Funeral March, Götterdämmerung.
Prelude and Liebestod, Tristan und Isolde.
Johanna Galski.
Overture, Tannhäuser.

The new conductor, though not having the opportunity to display the full scope of his powers in this program, still impressed his hearers very favorably as a man of authority and taste, who brings out his effects with a sure hand in the simplest and clearest form. He neither inclines to exaggeration nor yet is he conventional in his interpretations. It has been some time since Madame Galski has been heard in this city, and her welcome was therefore doubly enthusiastic. Possessing all the necessary requirements of a true Wagnerian singer, her performance was indeed a revelation. With her rich and sympathetic voice equally lovely throughout its registers and adequate to all the demands made upon it, her rendering of the "Liebestod" from "Tristan und Isolde" became literally and heroically inspiring, and earned a veritable triumph for the great prima donna, who was recalled many times.

BLANCHE FREEDMAN.

Harold Bauer's Recital December 12.

Harold Bauer, who is making his sixth American tour, will give a recital in Carnegie Hall, Tuesday afternoon, December 12. The pianist has in addition three appearances with the New York Philharmonic Society in New York. Since Bauer played with the New York Symphony at the Century Theater last month, he has appeared in the West. He was soloist with the Theodore Thomas Orchestra in Detroit and gave a recital with very brilliant success in Pittsburgh under the auspices of the Art Society of that city.

"The audience gave Bauer an ovation," writes the critic of the Detroit News. "He is one of the greatest pianists of this day, and the brilliant, forceful style with which he interpreted Liszt's E flat concerto gave it a particular beauty."

The Pittsburgh press writes in unstinted praise of Bauer's interpretation. "Such absolute satisfaction, such real enjoyment as Mr. Bauer's playing gives are not often felt by an audience as they were last evening," comments the Pittsburgh Dispatch. "One does not have to be a musician to appreciate a Bauer recital. There is such a great wealth of beauty and such vitality in his 'tone' that he captures and holds his auditors from the start."

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GREATER NEW YORK

NEW YORK, November 13, 1911.

Madame Ziegler had reason to be proud of the showing of pupils who graduated from the last course. Walter Bogert, W. Brewer-Brown, Gardner Lamson, Dr. A. L. H. d and Edward Berge comprised the board of examiners. The graduates were Elsie R. Eddy, Esther M. Kendig, Blanche Hine and Bernita Earl. Each read a paper on voice cultivation, sang, and answered questions propounded by the board. Miss Kendig also presented a pupil from Lancaster, Pa., and the language examination was such that all came out with glowing honors. The graduates are under the direct supervision of the New York State Board of Regents.

Some pupils of Emma A. Dambmann are coming prominently before the public. Lelia Royer is making fine progress; she has just returned from Pittsburgh, where she sang. Helen Hoffmann has gone on a six weeks' tour, and is booked for eighteen concerts with the Schumann Quartet, which originated in Milwaukee. Both young singers have received most favorable press mention, as well as that compliment to the teacher which is associated with the frequent inquiry, "Who is your teacher?" Madame Dambmann is herself an experienced singer, with understanding of voice building, and in consequence her pupils learn something definite from the very beginning.

Elizabeth J. Patterson has issued invitations for an illustrated lecture by Mrs. Fletcher-Copp on the Fletcher Music Method, at her residence-studio, 257 West 104th street, Friday, November 24, 8 p. m. The young lady students living in the Patterson house are given unusual advantages, and come in direct contact with the best of modern ideas. Lectures and recitals by prominent educators, artists' recitals, etc., are heard frequently.

Samoiloff pupils united in a song recital at his Carnegie Hall studio recently, with credit to that prominent Russian teacher. Operatic excerpts were sung by Miss Holt, Mr. Hepner, Mrs. Mintz, Miss Gerlach, showing excellent breath and voice control, a specialty of the Samoiloff method. By special request, Miss Holt and Mr. Hepner sang the duet from "La Traviata." About one hundred guests listened with great interest, applauding the singers

and afterward congratulating their teacher. Monthly recitals will be given in order to accustom the pupils to public singing. B. Kurland, cellist, and S. Marxstein, pianist, contributed solos, Mrs. Saltzberg playing accompaniments. Refreshments were served, so a pleasant social hour followed. December 9, the program will include the duet from "Cavalleria" (Turiddu and Santuzza) and the duet from "Pagliacci."

Joseph P. Donnelly recently celebrated his tenth year as organist and musical director at Knox Memorial Chapel, and was given a cash gift in recognition of his faithful and efficient service. At DeWitt Clinton High School, where he is supervisor of music, a request program was given before the assembled young men pupils, and the high class and musical knowledge shown was surprising.

Amy Grant recited the text of "Salome," with accompanying piano score by Dorothy Pell, at her Sunday afternoon studio recital, November 12, 78 West Fifty-fifth street. November 26 she recites "Parsifal," which is to be produced at the Metropolitan Opera House on Thanksgiving Day the same week. A few press notices relating to her work follow:

Miss Grant is an artist of quite extraordinary powers. It would be difficult to speak too highly of her interpretations.—Philadelphia Record.

Miss Grant unfolded the story ("Parsifal") in a manner that made it intensely interesting, displaying keen dramatic instinct and splendid declamatory powers.—Baltimore Sun.

It was one of the most brilliant recitals ever given in Providence. Miss Grant held the audience completely under the spell of her genius, disclosing a voice of great charm and haunting beauty, and betraying consummate art in the presentation of the different characters.—Providence Tribune.

Ida Grotta, of Mannheim, Germany, who spent some time in New York a year ago, left numerous friends in this country upon her return to her home. She recently sang with success in Ludwigshafen-on-the-Rhine, having previously taken part in concerts in Switzerland.

Lionel Hayes-Robsart, who was assistant to Trabadello in Paris, has some professional pupils in New York who occupy high positions. Some pupils travel 200 miles weekly to take lessons off him, and others are either in

operatic circles or have definite prospects of such engagement.

Paul Dufault is planning a song recital in Carnegie Lyceum at an early date. The French-American tenor has many warm admirers in and about the metropolis.

Fred Delano, a young American baritone, who has sung in grand opera in Germany, appeared with orchestra at the annual dinner of the Canadian Club, November 13.

Henry Such in Philadelphia Recital.

Henry Such, the violinist who has recently taken entire charge of the violin department of the Leefson-Hille Conservatory of Music, Philadelphia, introduced himself to a thoroughly representative audience by a recital in Griffith Hall on Tuesday evening, November 7.

Following was the program:

Piano and violin, Kreutzer Sonata Beethoven
Violin, Concert in D major Paganini-Wilhelmj
Piano—
Prelude Leefson
Canzonetta Leefson
All Antico Leefson
Carillon Leefson
Valse Sentimentale Leefson
Burlesque Leefson
Violin—
Rondo Capriccioso Saint-Saens
Berceuse Ahne von Carse
Zephyr Hubay
Playera-Zapateado Sarasate
Piano, Polonaise from Le Bal Rubinstein
Violin, Polonaise in D major Wilhelmj
Suite for violin and piano (first movement) Goldmark

Mr. Such's program was attractive from the first to the last number, and his playing is notable for beautiful tone, finished technic and perfect rhythm. He is unquestionably an artist of sound methods and wholesome ideals. Maurizio Leefson, who assisted him at the piano, is so well known as an excellent pianist and accompanist that comment seems unnecessary. His own compositions were especially interesting. Judging from the large audience and the enthusiasm, it is evident that Mr. Such is welcome to the musical circles of Philadelphia, and it is hoped that he will be heard often.

Elson Lecture.

Louis C. Elson, of Boston, delivered a lecture-recital for the Brooklyn Institute of Arts and Sciences on November 10, the subject being the Philharmonic program of November 10.

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Tetrazzini's Triumphs in British Provinces.

Luisa Tetrazzini has just achieved another dazzling conquest. In her triumphant tour of the British Provinces, previous to sailing for America, the great diva won the most extraordinarily enthusiastic praise from the press, a few of the many criticisms being herewith reproduced:

The successful prima donna is not long in exhausting superlatives, and there is little new to say of Madame Tetrazzini. If the coloratura soprano has not the place she used to have in the serious musical world, she is still a power with the general public. The human voice is a wonderful thing, and where it is found in perfection of quality and training, it can never fail to move us to delight. That it can exist in cold beauty is unfortunately true. Indeed the performances of the coloratura soprano are seldom marked by any depths of feeling. Madame Tetrazzini, however, has many qualities to add to her exceptional vocal gifts, not the least of them the sense of drama that includes many varieties of emotion. The singer was at her best, and the purity, brilliance, power and flexibility of her voice struck one with fresh force. The "Mignon" polonaise and the Venetian encore number were extraordinary displays of beauty and vitality in singing as well as exhibitions of technic. Madame Tetrazzini is more than a great coloratura singer, and her performance of the quieter numbers last night were hardly less enjoyed than those devoted more obviously to display. It hardly need be said that the singer had a complete success with her audience; Madame Tetrazzini seems to have quite filled the place in Glasgow long occupied by Madame Patti.—Glasgow Herald, October 19, 1911.

The songs with which Madame Tetrazzini created the deepest impression last night were naturally enough those which presented her with the greatest difficulties, for music lovers in the mass are always more intrigued by the unraveling of hard technical knots than by the mere closeness with which an artist approaches a subtle emotion. The "Io son Titania," of Ambroise Thomas, for example, has no beauty save that of grace and lightness; it can mean nothing to the singer and it means nothing to the listener. But it is enormously difficult, and just because it is enormously difficult, and because Madame Tetrazzini glided past every slippery corner as though it did not exist, she won her accustomed ecstatic applause. The public, if it could, would make of her a mere vocal robot; it would have her always achieving the marvelous and accomplishing the impossible. But this singer has come by her wonderful agility not as an end in itself, but merely as a means to a very different end. In a word, she is an artist not on the physical plane, but on the spiritual. The one song of all the songs she gave last night that revealed most of her quality was Grieg's "Solveig's Song," but even in this one felt how much of her genius was left in shadow. The tragedy of possessing such a voice as hers is that there is very little music composed in the florid style that can do more than act as a spur to its quickness and readiness; for all florid music is soulless and hard and basely clever. Passion, when in action, is quick; but in verbal expression it is deep and broad even in its most exalted moments. The music most full of meaning is the music that moves slowly. Deep emotion broods; it is the jester and the facile lover who trip and dart and exhaust themselves in movement.—Manchester Courier, October 14, 1911.

The dazzling personality of Madame Tetrazzini, the famous Florentine artist, once again proved a powerful factor in the Philharmonic Hall last evening. It has been so on the previous visits of the prima donna, and her reception last night was no less cordial than when she made her first appearance in this city. Her brilliant successes at Covent Garden were then the subject on everybody's lips, and she easily became the vocal heroine of that period.

That she still retains a firm hold on the affections of the public was proved by the crowded audience, even the seats of the orchestral platform being extensively patronized, and throughout the evening there was all the enthusiasm which is usually generated in a crowd when something out of the ordinary is happening. This, of course, is not surprising in the case of Tetrazzini, who may be regarded as one of the few representatives now remaining of the florid type of vocalization which seemed to go out of fashion with the decline of the old Italian opera. As an exponent of the old school of bel canto she stands pre-eminent, having not only the finest vocal attributes for making it thoroughly effective, but the warm Southern temperament which is essential to impart the requisite sparkle and animation to music of that character. The audience had a demonstration of this side of her art in the wonderfully rhythmic delivery of the brilliant polonaise from "Mignon." There was unrestrained gaiety in the lilting opening melodic figure, this being the prelude to a display of vocal technic which is unsurpassed. It was a study in the treatment of shakes, roulades and other points in the way of vocal ornament, which astonished the audience, who at the same time found themselves irresistibly brought, under the strong influence of exhilaration, which is the natural outcome of the singer's temperament. The best part of Tetrazzini's voice is in the upper register, where its rich and velvety tone is in striking contrast to the rather metallic tone of the middle and lower register. Her high notes are a revelation, produced as they are without any apparent sense of labor and with an art that is concealed. It is not necessary to describe the scenes which followed each of her solos; they were a repetition of what has been witnessed on previous occasions, and involved the artist in an additional number of songs to those which appeared on the program. The applause after the singing of the polacca from "Mignon" was uncommonly enthusiastic.—Liverpool Courier, October 12, 1911.

The wonderful voice of Madame Tetrazzini was heard once again in Newcastle last night, and once again it amazed and delighted an audience who obviously could not hear enough of its beautiful music.

Madame Tetrazzini sang selections from her extensive operatic repertory, including the "Ritorni vincitor," from Verdi's "Aida"; the "Io son Titania," from "Mignon," and was rapturously encored. She sang Stevenson's arrangement of "The Last Rose of Summer" in English, and the result was a tornado of applause and a double encore.—North Mail, October 25, 1911.

Tetrazzini holds the field where Patti held dominion. The applause which last evening greeted the brilliant voiced cantatrice,

and which rewarded her efforts on each occasion when she made her retirement from the platform of the Victoria Hall was as enthusiastic as that which was always the envied portion of the one upon whom we still look as the Queen of Song. So long as Jenny Lind lived she was undisputed. So long as Patti is still among us, even though it be but occasionally that she treads the throne, she will still be the queen of all the songstresses of her time. There are those who claim that others have prior claim to Tetrazzini. After all, it is a matter of choice, but in our opinion the gifted daughter of the sunny climes of Italy who last night thrilled us and charmed us, and who gained an irresistible encore has right beyond dispute. She sang with abundant expression the eloquent plea contained in the "Ritorni vincitor" scene from Verdi's "Aida," with "Solveig's Song," (Grieg) as encore. After Ambroise's "I Am Titania," very



TETRAZZINI.

Photo copyright, 1908, by E. F. Foley, New York.

airily rendered, the songstress' thread of melody being like a diamond-studded thread of the purest gold, she gave ample contrast in Tosti's "Aprile," revealing the richness of the lower notes in the diva's register. One other song remained for Madame. That was the old English ballad, "The Last Rose of Summer," and this had the most serious interpretation. The English might well be taken as a model by many home artists to whom words are unconsidered trifles. We could even forgive the little added vocal display at the close. Venetian's "Ah, che assorta" was the third encore. It was like a coronet of koh-i-noors. The audience hung upon the singer's lips, they soared with her to the rare altitudes to which the composer asks his interpreter to accompany him, and revelled with her in the celestial trills and thrice polished ornament which decorates the vocal gem. Kentish fire spread through the building, and brought Tetrazzini back a second time, beaming with pleasure, and ready to delight her hearers with a repetition of the same classic. So far as Sheffield is concerned Madame Tetrazzini is still the most welcome star in the musical firmament.—Sheffield Independent, October 17, 1911.

There is no attraction like a popular prima donna for causing the musical masses to assemble, and the appearance last night bore

testimony to the intense interest which had been aroused by the visit of Madame Tetrazzini. The audience was more numerous and more representative than any which has assembled in a local concert hall for some time.

Madame Tetrazzini is the greatest coloratura soprano of the day. She has at present no rival in this class of work, and stands out as a veritable Queen of Song. The aria, "Ritorni vincitor," from Verdi's "Aida," with which she commenced last night, does not display her executive gifts at their fullest development, but it was no doubt introduced with the object of showing that the Italian prima donna does not rely solely upon her marvelous executive facility, and that she is equally at home in songs which demand a broader method and some depth of sympathy. In this sense the aria from "Aida" answered its purpose well enough, for it was sung with marked feeling and intellectuality.

But it was in the polacca, "Io son Titania," from Ambroise Thomas' "Mignon" that Madame Tetrazzini's singing reached the superlative, and here she fairly carried her hearers away by the sheer force of her bravura. Few more elaborate or difficult compositions have a place in opera than this aria, which soon finds the weak points in the vocal equipment of any but the most accomplished of singers.

Madame Tetrazzini could have no better vehicle for the display of her brilliant voice and her meticulous technic. The wonderful ornamentation introduced in the closing passages was sung with startling precision, and the quality of the tone produced in the shakes and trills was beautiful in its richness and sweetness.

Although naturally electing to sing for the most part in Italian—her own tongue and the language of song par excellence—Madame Tetrazzini paid the audience the highly appreciated compliment of singing "The Last Rose of Summer" in English. She thoroughly realized the significance of this famous old song, giving a rendering which was very charming in its earnestness and simplicity.

It goes without saying that encores were freely demanded, and the great singer, in high spirits, was prodigal in the generosity with which she conceded them. After the "Aida" scene, she sang Tosti's "Aprile," and after the "Mignon" polacca came Grieg's "Solveig's Song." Following upon "The Last Rose of Summer" the cheering was so insistent that Madame Tetrazzini did not retire until she had sung three extra songs, these being Cowen's "The Swallows," Venetian's "Ah, che assorta" and Tosti's "Malia."—The Nottingham Guard, October 27, 1911.

Madame Tetrazzini's singing possessed all that vocal brilliance with which the Florentine songstress astonished the musical world on the occasion of her meteoric flight into the front rank of prime donne immediately after the retirement of Adelina Patti. The ease and fluency with which she executed the most difficult musical passages remain as wonderful as heretofore, and few artists possess the power of making singing appear so ridiculously easy. The purity and accuracy of her note production, too, are unchallengeable, and on this occasion she was well advised to provide some contrasts to the vocal pyrotechnics which seem so essential a part of her equipment. Wonderful, indeed, was her "display" singing, and none could remain indifferent to the effects she produced.

The prima donna introduced herself with Verdi's scene, "Ritorni vincitor," from "Aida," which she rendered with exquisite charm and vocal perfection. The final portion of the solo was phrased with extraordinary purity and expressiveness. Her encore was a Grieg "Solveig Song," which has a refrain with a bell-like echo. Madame Tetrazzini here introduced some remarkable color effects. She next turned her attention to Thomas' florid polonaise, "Io son Titania," a piece with which we felt the least possible sympathy. The cadenza could have been written for no other purpose than to exploit the human voice, and while Tetrazzini gave it with extraordinary fluency, we felt that the end never justified the means. In this case the floriture are nothing more than decorative, and even then they are plastered on much too heavily. This display, which in itself was a physical feat, brought the artist an ovation, in reply to which she gave Tosti's "Aprile" with exquisite simplicity. "The Last Rose of Summer" and Sir Frederic Cowen's "The Swallows Are Coming" completed her contributions, both of which were given with rare piquancy, and one was again left with the impression that for incomparable technic, polish and taste Madame Tetrazzini is peerless.—New Castle Daily Journal, October 25, 1911.

Yolanda Mero Plays in Ireland.

Yolanda Mero, the pianist, is concertizing through Great Britain, and recently appeared in Ireland in several concerts with Fritz Kreisler. The following criticisms are from Irish papers:

She showed power, emotional expression and fine technic in her rendering of the Chopin scherzo and larghetto. In her broad treatment of the theme in the scherzo it stood out with a majestic force that gave great contrast to her delicate manipulation of Chopin's charming and characteristic "runs" in the treble. Her expression was suffused with considerable passion, with picturesque and vivid coloring. Brahms' "Capricci" was played with fine sympathy with its romance, rhythmic force and melodic charm. The twelfth rhapsody was played by Miss Mero with great power, technical skill and vivid coloring.—Dublin Daily Express, October 20, 1911.

There was something for all tastes in this evening's scheme of concert music. Yolanda Mero, a young Hungarian pianist of much achievement, added to the joy of the entertainment. Emotionalism tempered by fine restraint and guided by a true sense of proportion marked the work of this pianist. The rare beauty of her tone and her unfailing instinct for poetic expression were nowhere better displayed than in Chopin's larghetto and in Liszt's twelfth Hungarian rhapsody. As Mr. Kreisler is a matter of tone on the violin so is Madame Mero the mistress of tone on the piano. They give a second concert tomorrow. Emphatically they are musicians to be heard.—Irish Independent, October 20, 1911.

Janet Spencer at Queen's Hall.

Janet Spencer, the American contralto, sang with the London Symphony Orchestra at a Wagner concert in Queen's Hall, London, on Sunday evening, October 29, with such splendid success that she was immediately re-engaged for another concert with the same orchestra for November 12.

BROOKLYN

BROOKLYN, November 13, 1911.

With the Boston Symphony Orchestra concert in the opera house of the Academy of Music last Friday evening, and the first performance of the season in Brooklyn by the Metropolitan Opera Company on Saturday evening in the same auditorium, the season may be declared opened. The annual visits of the Boston Orchestra are events that interest the real aristocracy, which reflects the brains and culture of the borough. It was a splendid house that once again greeted Conductor Max Fiedler and his virtuosi band, together with Madame Schumann-Heink as the soloist of the occasion. It was a Wagner program and to hear Wagner performed by this orchestra of superb artists is a privilege and an education. One takes for granted that the strings were refined and beautiful, but the brass and woodwind sections were equally worthy of enthusiastic comments. To hear Wagnerian performances without exaggerated climaxes, without blurred tones—in a word, to hear such music performed lyrically and sung lyrically as was the case last Friday night is indeed a privilege, a rare privilege. The music is all too familiar to require any further detailed description. The prelude to "Die Meistersinger" was played first; then followed the "Lohengrin" prelude, and after that the prelude and finale from "Tristan and Isolde." An intermission of ten minutes was enjoyed and then Madame Schumann-Heink made her appearance. The famous contralto received the kind of welcome she always gets in Brooklyn, and that is a greeting sincere and whole hearted. In glorious voice the singer gave Erda's "Warning" from the fourth scene of "Das Rheingold" and the Waltraute "Narrative" from "Die Götterdämmerung." In both she was beautifully accompanied by the orchestra. The "Funeral Music" from the last of "The Ring" dramas was next played, and once again the singer came before the footlights. For her second number she gave the recitative known as "Gerechter Gott" and the lyric aria "In Seiner Blüte" from "Rienzi," and there was still more reason to marvel at the art of Madame Schumann-Heink. The noble woman received an ovation and throughout was as dignified as a queen.

In the greenroom of the Academy of Music last Saturday afternoon Kathleen Parlow said to some of the admirers hovering about her: "I wonder why they wanted me to come over to Brooklyn this afternoon just to play one group of little pieces." One person in the company responded, saying earnestly: "They wanted you, Miss Parlow, because they wished the 'little' pieces perfectly played." Needless to state that the "little pieces" were perfectly played, for the conductor of the New York Symphony Orchestra and many of the members thereof applauded lustily. The pieces described as "little" by the gifted violinist were the Beethoven romance in G major, played with orchestral accompaniment; a Bach gavotte for violin alone, and the entrancing Mozart minuet performed to a piano accompaniment played by the conductor of the orchestra. Miss Parlow was in her most radiant mood, and the beautiful symmetry of the compositions was in happy accord with the golden tone and the consummate art of the player. When one hears Miss Parlow in modern works she looms up magnificently by the breadth and authority of her style; when she essays the classics, as she did last Saturday afternoon, she is as great, if not greater. The writer has heard Miss Parlow play the Beethoven, Brahms, Mendelssohn, Tchaikowsky, the Bruch G minor, the Wieniawski D minor concertos, the Bruch "Scotch" fantasia, and many compositions in recital, and she played them all with the glowing musicianship and understanding which result from nothing less than genius. Even before she played a tone last Saturday afternoon, the young woman compelled admiration by her personality, which partakes strangely of the strong and the fragile. The mentality is masculine, the physical, delightfully feminine. Her performances of the group of Beethoven, Bach and Mozart numbers were adorable, and she was rightfully rewarded with an ovation. Next month, Miss Parlow comes to Brooklyn again as soloist with the Boston Symphony Orchestra.

The music last Saturday afternoon was devoted to the German classical composers. Beethoven's sixth symphony (the "Pastorale") was the principal offering. The concert was the first in a series of five planned for young people, and was under the auspices of the Brooklyn Institute. Next month Russian composers will be considered, and in January there is to be a French program, with Katharine Goodson as the soloist of the day, which will be January 13.

Before Madame Schumann-Heink left Brooklyn last Friday evening she promised Professor Hooper, director of

the Brooklyn Institute, that she would come back to Brooklyn next April for a recital. The date will be announced later.

Zimbalist will make his bow to a Brooklyn audience Sunday afternoon, November 19, at the first of a series of five concerts by the New York Philharmonic Society. The concert takes place in the opera house of the Academy of Music.

Carl Fiqué has arranged the following program for the concert of the Brooklyn Quartet Club at Prospect Hall, Wednesday evening, November 15:

Overture, Celebration of Peace.....Reierecke
(Composed 1871 at the close of the Franco-Prussian War.
Introducing See, the Conquering Hero Comes, and Nun danket Alle Gott.)
Orchestra.
Siegesgesang der Deutschen.....Aht
(Song of Victory of the Germans.)
Male Chorus and Orchestra.
Come, Ye Gay!.....Weber
Female Chorus and Orchestra.
Prologue from I Pagliacci.....Leoncavallo
Forbes Law Duguid and Orchestra.
Ossian.....Beschnitt
To be sung for prize at the Philadelphia Sängersfest, 1912,
by the United Singers of Brooklyn, under direction of
Carl Fiqué.
Male Chorus.

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Two symphonic pictures.....Fiqué
An Evening on Lake George.
Water Carnival at Thousand Islands.
Orchestra.
Two songs for male chorus—
Wie's Daheim mar!.....Wohlgemuth
Der Jäger aus Kurpfalz.....Orthegruven
Duet from The Magic Flute.....Mozart
Katherine Noack-Fiqué and Forbes Law Duguid.
Two songs for female chorus—
Farewell.....Schumann
Santa Lucia.....Italian Folk Song
The Manhattan Male Quartet—
Henry Weimann, Gus. Walden, Wm. Janson,
Frank Schwarzkopf.
Drau Walzer (Austrian Waltzes).....Koschat
(By request.)
Mixed Chorus and Orchestra.

Last evening (Tuesday) the Tonkünstler Society held its semi-monthly meeting in Memorial Hall, on Schermerhorn street. The music of the occasion follows:

Septet for piano, flute, oboe, horn, viola, violoncello and
double bass (D minor, op. 74).....Hummel
(Born November 14, 1778)
Walther Haas (piano), N. Lancella (flute), Fred. d'Angelis
(oboe), Joseph Franzel (horn), Ernst H. Bauer (viola),
William Ebann (violin), Frank Kuchynka (double
bass).
Suite No. 3 for piano and violin (A minor, op. 86).....Schuett
August Arnold and David H. Schmidt, Jr.
Octet for two violins, viola, violoncello, double bass, clari-
net, horn and bassoon (F major, op. 166).....Schubert
Messrs. Henry Schradieck and Carl H. Tollefsen (violins),
Ernst H. Bauer (viola), Gustav O. Hornberger (violon-
cello), Frank Kuchynka (double bass), Gustave Langenus
(clarinet), Joseph Franzel (horn) and Adolf Weiss (bas-
soon).

William C. Carl, the distinguished American organist, played at the Academy of Music on Sunday afternoon at the concert given by the Brooklyn Catholic Oratorio Society, of which T. Bath Glasson is director. The music for the day was from the works of Wagner, Schubert, Handel, Beethoven, Wagner, Coleridge-Taylor, Bantock,

Gounod and Glasson. Mr. Carl is to give a recital on Thursday evening of this week at the South Congregational Church, corner President and Court streets. There is an unusually fine organ at this church and Mr. Carl is certain to demonstrate its beauties and powers.

Even the reserved and dignified ushers on duty at the Academy of Music have been in a flutter for several days over the prospect of hearing (and seeing) Mary Garden in "Thais." The performance of Massenet's opera by the Philadelphia-Chicago Opera Company took place last night (Tuesday). Comments next week on Miss Garden's first appearance in Brooklyn. E. L. T.

OPENING OF BROOKLYN OPERA SEASON.

The Academy of Music was the scene of a large and brilliant audience Saturday evening, November 11, on the occasion of the opening of the Metropolitan Opera Company's season of seventeen performances in Brooklyn. Puccini's "Madama Butterfly" was the opera, and the cast included Geraldine Farrar as Cio-Cio-San, Rita Forna as Suzuki, Riccardo Martin as Pinkerton, and Antonio Scotti as Sharpless. Arturo Toscanini was the conductor. "Madama Butterfly" requires no special mention, nor does the cast, which was substantially the same as on other occasions under Signor Gatti-Casazza's management. Riccardo Martin again made a fine Pinkerton, his voice and action combining in most effective style; he sang superbly and won warm recognition from an audience that was, on the whole, rather cold and reserved. Rita Forna has, through frequent essaying of the role of Suzuki, become identified with the character which she does so well. Miss Forna was in fine voice and she left nothing to be desired. Miss Farrar was the recipient of some beautiful floral tributes; her Madama Butterfly performance measured up to its usual standards of popularity. The scenic features were complete and delightful. Owing to a mishap with the electrical machinery employed in the raising of the curtain, the orchestral prelude before the first act was played three times before the stubborn mechanism responded to the push button. The audience was surprised when Toscanini stopped short the instrumental introduction the first time, but when he did so the second time and turned facing the audience as if to say "It isn't my fault," then everybody was transfixed with wonder. At that moment a gentleman stepped from behind the curtain and explained the cause of the hitch, at the same time begging the indulgence of the audience for "just a few minutes longer until the machinery could be adjusted." Finally, for the third time, Signor Toscanini raised his baton and again the orchestra burst forth with the "Butterfly" prelude and the curtain, which had twice refused to go up on the Milan Monopoly opera, finally yielded, soared skyward and left the stage clear for the performing of the Puccini entertainment. The superstitiously inclined may have read a strange omen in the three attempts above mentioned to launch the Brooklyn opera season with this Milan Monopoly production. The remaining Metropolitan Opera dates in Brooklyn are: Tuesday evening, November 14; Saturday evening, November 25; Saturday evening, December 9; Saturday evening, December 16; Tuesday evening, December 26; Tuesday evening, January 2; Saturday evening, January 13; Saturday evening, January 20; Saturday evening, January 27; Saturday evening, February 3; Tuesday evening, February 13; Tuesday evening, February 20; Tuesday evening, February 27; Tuesday evening, March 5; Tuesday evening, March 12; Tuesday evening, March 19.

Dimitrieff Appearances.

Nina Dimitrieff, the Russian soprano, appeared as soloist with the Apollo Club of Boston on November 7. Emil Mollenhauer, the conductor, praised her singing highly and made the remark that she was one of the best singers he had ever heard. George L. Parker, a member of the music committee, wrote:

I want to tell you that our members were delighted with you and your work, and several people told me that your singing of the berceuse alone was worth the price of admission. I am very glad that you sang for us and I hope I may have the pleasure of hearing you again.

The Christian Science Monitor, of Boston, said:

Madame Dimitrieff sang with brilliancy of execution and dramatic intensity an aria from Tchaikowsky's "Pique Dame." She was at her best in the obligatory with the club. She pleased in her upper register in the groups of songs from Chaminade, La Farge and Hadley.

November 8, Madame Dimitrieff appeared in joint recital with Boris Hambourg, cellist, at Bridgeport, Conn., before the Wednesday Afternoon Musical Club, on which occasion she sang an aria from "Aida" and several song groups.

Rudolph Ganz in Fargo.

Rudolph Ganz honored Fargo, N. Dak., on November 8 with a recital under the auspices of one of the local schools.

ST. PAUL-MINNEAPOLIS

TWIN CITIES, MINN., November 9, 1911.

Though the Minneapolis Symphony Orchestra has for some time been a source of great pride and pleasure to Minneapolis, it was with some surprise that she woke up at the last concert to the realization of what Mr. Oberhoffer has accomplished. The performance of the "Faust" symphony on the Liszt program Friday evening was a splendid achievement. Each choir in turn showed its efficiency for the work it was called upon to do, and what they were called upon to do was no light task, as the technical demands are tremendous, requiring a high order of individual ability. In the first movement of the symphony the brasses played as they never have played before; in the second movement, which is supposed to depict Marguerite's gentle nature, the woodwinds were excellent. Allegro vivace ironico is the appropriate marking of the first part of the third movement where the three pictures are all visible in the mingling of the themes of each; the strings laugh at the brasses with an infectious ironical humor, and the Mephistopheles painted in this scene is by no means a wholly unattractive personage. A chorus made up of men from the Philharmonic Club did good work in the final movement, and with all the forces joined—chorus, orchestra, tenor soloist, organ—the grandeur of the enormous volume of sound was exceedingly impressive. The violin of the concertmaster, Richard Czerwonky, sang out with a beautiful mellow tone in several obligato passages. The only orchestral number besides the symphony was "Les Preludes," George Ham-

lin, tenor, the soloist of the evening, sang "Sonnet 114" by Petrarch, set to music by Liszt.

Where are the champions of chamber music in Minneapolis? In a community recognized as the Twin Cities are fast coming to be as a musical center, it is a reproach that the number of declared supporters of chamber music is as small as it is known to be, but since it is so are there not public spirited individuals or groups of individuals ready to encourage the chamber music that the fine material at hand makes possible?

Giuseppe Fabbrini, pianist, a member of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, will be the assisting soloist at the concert which Kubelik gives at the St. Paul Auditorium on Sunday night.

The Imperial Russian Dancers headed by Mikail Mordkin will appear at the Minneapolis Auditorium on the evening of November 15.

The St. Paul Symphony Orchestra opened its season of popular concert Sunday afternoon with a program of favorites. Beginning with Elgar's "Pomp and Circumstance," it included the "Bridal March to the Cathedral" from "Lohengrin"; "Dream-pantomime" from "Hänsel and Gretel," beautifully played; the "Carmen" suite; four Norwegian dances by Grieg, which, though interesting because of the skillful way Mr. Rothwell handled them, are not so grateful as most Grieg compositions; barcarolle "A Night in Lisbon" (Saint-Saëns), "Träume" (Wagner), and march from "Le Prophète" (Meyerbeer). As "Carmen" when it appears on a popular program is usually the favorite, so it was this time. It was especially welcome as it afforded an opportunity of hearing the new concertmaster, Christian Timmner, in a solo bit in Micaela's song. Timmner was heartily received and was compelled to acknowledge the applause again and again. The last number of the suite had to be repeated. The program was given without a soloist, which is to be the rule for the popular concerts this season.

Berta Morena, who was to have been the soloist at the third Friday evening concert, has been forced to postpone her engagement owing to unavoidable changes of her engagement abroad. In consequence Rudolf Ganz, the noted Swiss pianist and Liszt exponent, will appear at the third concert, November 17, and to complete the change Mr. Oberhoffer has transferred the program of December 1,

the original date when Mr. Ganz was to have appeared. The program for the third symphony concert will now read:

Symphony No. 1, in C minor.....Brahms
Concerto for piano in A.....Liszt
Rudolph Ganz.
Kikimora, Ein Maerchen.....Liadow
Flagellantenzug.....Bleyle

The Schubert Club has announced a series of four chamber music recitals to be given during the months of November, December, January and February. The quartet giving these recitals is made up of members of the St. Paul Symphony Orchestra, directed by the concertmaster, Christian Timmner.

The mid-winter "out of town" season of the Minneapolis Symphony Orchestra will open Friday morning, November 10, when the orchestra will leave for Duluth, Minn., where, under Mr. Oberhoffer's direction, it will give a series of four concerts. The first concert on Friday afternoon will be in form of a children's matinee and in character will follow the first program of the Young People's Society, the first of which will be given here later in the month. In the evening will follow a symphony program with Luella Chilson Ohrman as soloist. Saturday, November 11, a popular matinee with Willy Lamping, cello, and Henry J. Williams, harpist, as soloists, will open the musical day, and in the evening a grand operatic and Wagner program with Mrs. Ohrman as soloist and a festival chorus, directed by Horace W. Reyner, assisting, will bring the festival to a brilliant close. Following are the programs:

POPULAR MATINEE PROGRAM.

Soloists: Willy Lamping, cello; Henry J. Williams, harp.
March from Le Cid.....Massenet
Overture, Hänsel and Gretel.....Humperdinck
Cello soli—
Andante from concerto.....Schumann
Papillon.....Popper
Willy Lamping.
Ballet, Divertissement from Henry VIII.....Saint-Saëns
Gathering of the Clans.
Scotch Idyl.
Gypsy Dance.
Serenade, Sous ta Fenetre.....Lachaupe
Harp solo, Pensive and Joyous.....John Thomas
Henry J. Williams.
Invitation to the Dance.....Weber-Weingartner
SYMPHONY PROGRAM—FRIDAY, NOVEMBER 10.
Soloist: Luella Chilson Ohrman.
Symphony in D minor.....César Franck
Aria, Caro nome, from Rigoletto.....Verdi
Madame Ohrman.
Scherzo in A major, op. 45.....Goldmark
Symphonic poem, Les Preludes.....Liszt
(In commemoration of the centennial of his birth.)
Arioso from Madame Butterfly.....Puccini
Madame Ohrman.
Waltz from Der Rosenkavalier.....Richard Strauss

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Festival Chorus assisting.

March and chorus from Tannhäuser.....	Wagner
Festival Chorus and Orchestra.....	
Overture to Tannhäuser.....	Wagner
Album Leaf.....	Wagner
Aria from Louise, Depuis le jour.....	Charpentier
Madame Ohrman.....	
Waldweber (Forest Murmurs), from Siegfried.....	Wagner
Inflammatus, from Stabat Mater.....	Rossini
Madame Ohrman and Festival Chorus.....	
Overture, Flying Dutchman.....	Wagner
Good Friday Spell from Parsifal.....	Wagner
Violin: Richard Caerwonky.....	
Choral from Meistersinger, Awake.....	Wagner
Festival Chorus.....	

Seldon, is there heard here a more attractive recital than the one given by Otto Meyer, violinist, assisted by his sister, Marie Meyer Ten Broeck, at Handicraft Guild Hall Wednesday evening. Mr. Meyer, besides the thorough technical equipment which his years of study under Sevcik, Suchy and Ysaye presuppose, possesses a musical intelligence that was distinctly evident in his artistic work of Wednesday evening. Mrs. Ten Broeck, who has come to assist Mr. Meyer in several recitals which he is giving in the Northwest, proved to be not only an able accompanist but a notably good solo pianist.

Eleanor Poehler, mezzo-soprano; Mrs. C. E. Calkins, cellist; Vera Gibson Garnum, pianist, and Margaret Gilmor MacPhail, accompanist, leave Sunday night for Duluth where they will represent the Thursday Musical in a reciprocity program before the Matinee Musicale. Mrs. Harry Jones, president of the Thursday Musical, will accompany them.

Another good recital was heard last Saturday morning at the Minneapolis School of Music. It was an hour of chamber music and the large audience present attested a gratifying interest in this delightful form of music. The program was given by Jean Koch, head of the violin department of the school; Oscar Koch, cellist (who has just come from Germany and who proves a valuable acquisition to the list of Minneapolis musicians), and Kate Mork, pianist.

Fannie Bloomfield Zeisler was presented in recital by the Schubert Club at the People's Church on Tuesday evening. A large number of persons took advantage of the opportunity to hear this superior artist and were delighted with the program of Beethoven, Brahms, Chopin, Schumann, Scott, Hadley, Chevallier, Pugno, Schloer and Liszt. Madame Bloomfield Zeisler appeared in Minneapolis Monday evening under the auspices of the Northwestern Conservatory.

The Russian Imperial Ballet will be at the St. Paul Auditorium November 16, under the management of Mrs. F. H. Snyder. Sousa's Band will be heard November 22 under the same management.

The St. Paul Symphony Orchestra gave two concerts in Des Moines, Ia., Friday, under the auspices of the Iowa Teachers' Association. "The Messiah" was given Friday evening.

Mrs. Snyder has given out as the operas to be given in St. Paul by the Chicago Grand Opera Company: "Tristan and Isolde," with Olive Fremstad and Charles Dalmores; "Le Jongleur de Notre Dame," with Mary Garden; "The Jewels of the Madonna" (Wolf-Ferrari), "Hansel and Gretel" (in English); "The Secret of Suzanne"; "Natoma," with Mary Garden singing the title role.

Mildred Gretchen Phillips will give lecture-recitals at Dyer's Hall November 25 and December 2, 4 and 9 on "Tristan and Isolde," "Le Jongleur de Notre Dame," "The Secret of Suzanne" and "Natoma," at the Radisson Hotel, November 24, and December 1 and 8 on the first three.

Beginning Sunday night the Aborn Grand Opera Company will be at the Shubert Theater, Minneapolis, for week, giving three performances of "Madame Butterfly," two performances of "Martha," two of "Il Trovatore," Tuesday evening "Lucia di Lammermoor," and Wednesday afternoon "Thais."

The regularly faculty recital at the Minneapolis School of Music, Oratory and Dramatic Art was given Saturday morning, November 11, by Alma Ekstrom, pianist, assisted

by Gertrude Hull, pianist, and Grace Chadbourne, soprano, pupil of William H. Pontius. Miss Ekstrom played Schumann's nocturne and Chopin's scherzo in B flat minor, and the Scharwenka concerto in B flat minor. Miss Chadbourne sang "Traum durch die Dämmerung," by Richard Strauss; "Birthday," by Woodman; "Beside the Bonnie Brier Bush," by Pontius, and "Goodbye," by Tosti. Giuseppe Fabbrini is announced for two more recitals in Iowa. November 13 he will play under the auspices of the Dubuque Academy of Music, and November 14 for the Visitation Academy. Advanced pupils of Signa Olsen will give a recital in the school hall the latter part of this month.

Ethel Malcolm's class in fancy dancing meets Wednesday at 2 o'clock. The next play to be given by the pupils of Mr. and Mrs. Charles M. Holt will be Pinero's "Schoolmistress." Rehearsals are already well under way. Ethel Childstrom, a pupil of Alice O'Connell, read at Bethlehem Church last Wednesday. Vera Lewis, another pupil of Miss O'Connell, will read at Minnehaha Methodist Church next Tuesday evening.

Signe Adolphson, pupil of Hilda Johnson, of the Johnson School of Music, Oratory and Dramatic Art piano department, played at a concert in the Swedish Free Mission Church Monday evening. Hilda Johnson, member of the faculty, played the organ accompaniment for the cantata "Our Father," given by the chorus of the Swedish Lutheran Church, Friday evening. B. W. Suss, pupil of Maude Moore, head of the oratorical department, gave several readings at New Brighton, November 7. Bertha Maud Pratt, pupil of Maude Moore, of the oratorical department, will give a recital at the Congregational Church,

Faribault, November 17. Julius Johnson, of the piano department, has accepted a position as organist at the Lyric Theater. The Liszt centenary will be observed by a musical evening at the school next Wednesday evening when a program of Liszt compositions will be given by the director and head of the piano department, Gustavus Johnson, assisted in vocal numbers by Agnes Lewis, head of the vocal department. Mr. Johnson's numbers will include a "Liebestraum," etude in D flat, "Campanella," and "Rhapsodie Espagnole." A group of pupils of Gustavus Johnson will be presented in a recital at the school about November 20.

MARY ALLEN.

Maud Powell in North Dakota.

Maud Powell, the noted violinist, was greeted by a large audience at her recital on November 7 at Fargo, N. Dak., and was given an ovation. Her program consisted of concerto, D minor, Wieniawski; prelude and allegro, Pugnani-Kreisler; "La Fleurie," Couperin-Powell; scherzo, Gilbert; Hungarian dances, Brahms-Joachim; theme and variations from the "Kreutzer sonata," Beethoven; "Sea Surf," Grasse; Russian cradle song, Cui; scherzo fantastique, Bazzini.

News of Joseph Lhévinne.

Joseph Lhévinne, the Russian pianist, comes back to America for another tour, beginning January 4 with the New York Philharmonic Society. Mr. Lhévinne plays again with the same orchestra January 5 and 7. Among the recent bookings for the artist is a Liszt concert by the Mendelssohn Choir of Toronto, in Toronto, when Mr. Lhévinne plays the Liszt A major concerto with the Theodore Thomas Orchestra of Chicago.

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CHICAGO

CHICAGO, ILL., November 11, 1911.

The Theodore Thomas Orchestra program of Friday afternoon and Saturday evening included Franck's symphony in D minor, the "King Lear" overture, and Debussy's "Iberia." Bruno Steindel, cellist of this organization, was the soloist, playing the Saint-Saëns A minor concerto, op. 33.

Herbert Miller, one of the prominent Chicago baritones, presented an unusually interesting program at Music Hall, November 7. Mr. Miller's operatic selection from Gluck's "Iphigenie en Aulide" opened the program and served to introduce the singer to the critical audience in splendid form. Mr. Miller's singing is unusually authoritative, his diction excellent and enunciation so unusually good that entire programs in English given by artists of his caliber would prove pleasurable. The French group which followed was composed of seldom heard songs, and the Debussy number and Duparc's "Extase" were both very enjoyable. A group of songs by American writers closed an interesting evening, and Lulu Jones Downing's song, "Somewhere," was so well received that the singer repeated the number. Mr. Miller is such a program maker that it would be well for others to follow his example and select songs suitable to their voices. An interesting and critical audience filled Music Hall on this occasion. Marx E. Oberndorfer played the accompaniments in his usual excellent style. This young artist is becoming more and more popular with the profession as a most sympathetic accompanist and excellent pianist.

Anne Shaw Faulkner and Marx E. Oberndorfer have been busy afternoon and evening for the past ten days giving lecture-recitals on various operas between here, Cedar Rapids and La Salle. Their entire course at the Woman's Athletic Club has been sold out and they open a series in Evanston on Monday under similar conditions.

The following musical items concerning the American Conservatory of Music will be of interest: A recital by advanced pupils of John J. Hattstaedt, Silvio Scionti, Karleton Hackett and Adolf Weidig will be given Saturday afternoon, November 18, at Kimball Hall, under the auspices of the American Conservatory. The second term of the American Conservatory will begin Monday, November 20. Adolf Weidig, Robert Ambrosius and Heniot Levy gave a fine performance of the Beethoven D major

trio last Saturday afternoon at Kimball Hall. Mr. Levy played six etudes of Chopin, and John T. Read sang a group of songs and the prologue from "Pagliacci." Mr. Levy gave piano recitals last week at Dubuque, Ia.; Monmouth, Ill., and Des Moines, Ia. Allen Spencer gave a piano recital at Kankakee, Ill., Thursday evening. Louise Hattstaedt, soprano, gave a recital of French songs before the Mary Noble Club, at the residence of Mrs. Warren McArthur, October 30. She will illustrate Karleton Hackett's lectures on the modern opera before the Woman's Club, November 20, and the Amateur Musical Club December 4. She will give a recital for the Ravenswood Woman's Club November 27, and will assist Emil Liebling in one of his recitals at Kimball Hall, Sunday, December 3. Miss Hattstaedt will also illustrate a lecture by Victor Garwood before the Woman's Club, December 19.

Mary Wood Chase, the well known Chicago pianist, will give a Chopin program on Saturday afternoon, November 18, in Music Hall. Miss Chase has selected some of the most interesting numbers from this composer. Her musical calendar includes children's musicale in her studios on the morning of November 25, and another one by pupils in the afternoon. December 6 Miss Chase gives a musicale at the Stickney School.

The Amateur Musical Club will give a president's reception on November 13 in the Assembly Rooms, Fine Arts Building. Hanna Butler, Monica Graham Stults, Edna Gunnar Peterson and Marie S. Zendt will furnish the program. Frederick Stock, Harrison M. Wild, Peter C. Lutkin, Eric DeLamar, D. A. Clippinger, Karleton Hackett and others will speak on the Musical Interests of Chicago.

Frank Herbert, one of the pupils of Hart Conway's School of Acting, conducted in connection with the American Conservatory of Music, is now under the direction of Henry W. Savage for his first professional work, doing the Clerk of the Court in "Madame X" as well as duties of assistant stage manager.

A song recital will be given at Assembly Hall, Gary, Ind., Sunday afternoon, November 26, in which Esther Pearson, dramatic soprano, and Lester Luther, basso, both professional students of the Herman Devries studios, will present a most interesting and diversified program. Mrs. Herman Devries will be at the piano.

George Hamlin, tenor of the Chicago Grand Opera Company, will be heard in recital in Orchestra Hall next Saturday afternoon, November 18.

Martin Ballmann's Orchestra will open the forty-eighth season of the Chicago Turngemeinde. Mr. Ballmann has, as usual, prepared a very interesting program of both operatic and popular selections, and undoubtedly the large German element on the North Side will be in constant attendance at these musicales on Sunday afternoons.

Pupils of Thomas MacBurney present most interesting programs every second week in his studio. Friday evening, November 3, Irene O'Connor, one of the talented sopranos of Mr. MacBurney's class, was the soloist and appeared to very good advantage on this occasion.

Rosa Olitzka, prima donna contralto, gave a recital program before the Deutscher Club, of Milwaukee, on Thursday, November 9. Madame Olitzka has been engaged to sing before the Philadelphia Music Teachers' Association on January 12.

Lucille Stevenson, soprano, was the soloist at the fourth Aeolian recital in Music Hall, on Tuesday afternoon. Mrs.

Stevenson contributed Ronald's "Cycle of Life" and three English songs to the program, and her ideas of interpretation were artistic as usual. However, the singer seemed to be suffering from a cold, which detracted from her usually brilliant voice. Mr. MacDermid played four selections on the Pianola-Piano in a fashion that brought out the composer's ideas in almost human manner.

Mabel Sharp Herdieu, the popular Chicago soprano, will open the series of afternoon musicales at the Chicago Athletic Association on Sunday afternoon, November 12.

The second of the artists' series to be held at the Auditorium Recital Hall in conjunction with the Cosmopolitan School of Music will be given Friday evening, November 17, at which time Genevieve Clark Wilson, soprano, who has just re-entered Chicago musical circles after an absence in Toronto of several years, will be heard. Mrs. Wilson will have the assistance of Charles Sindlinger, tenor, and Dr. Carver Williams, bass, both members of the faculty of the Cosmopolitan School. The program is made up of two parts, in the first of which Mrs. Wilson will sing a number of English, German and French songs, and the second part includes Debussy's "The Prodigal Son."

The first of a series of artists' concerts at popular prices to be inaugurated under the direction of E. A. Stavrum, will take place Sunday afternoon, November 12, at the Whitney Theater. Mr. Stavrum presents Guy Woodard, violinist; Anna Langrich, dramatic soprano; Gilbert Shorter, interpretative reader, and Irma Schenuit, pianist, all local musicians of artistic reputation. Mr. Woodard, the violinist, who is now head of that department of the Bush Temple Conservatory of Music, is well known in this city. He is a pupil of Sauret and Marteau, whose assistant he was for some time. Mr. Woodard also served as concertmaster of the St. Paul Symphony Orchestra and the Chicago Symphony Orchestra. He will play Corelli's "Folia," Sinding's "Romance" and Sauret's "Farfalla."

Marx E. Oberndorfer has played piano solos with Kubelik in Milwaukee, Cleveland and St. Louis, and in each of these cities he won great success, the critics on the different papers praising his work highly.

Efrem Zimbalist, the young Russian violinist, who is the current musical sensation of London, and who made his debut in Boston and New York last week, where he repeated his European triumphs, makes his first appearance in Chicago in recital Sunday afternoon, December 3, at the Studebaker Theater, under the direction of F. Wight Neumann.

The pupils' recital of the Cosmopolitan School of Music and Dramatic Art on Saturday afternoon enlisted the services of Bessie Beyer, Bessie Andrus, Mrs. W. A. Alexander, Genevieve Barry, Dorothy Pelck, Lois Schoel, Louise Morrison and Olene Wallis.

Theodora Sturkow Ryder, pianist, has been spending the past week at Battle Creek, Mich. Mrs. Ryder will spend next week at Pittsburgh, going from there for a two weeks' stay in West Virginia, where she will spend Thanksgiving, returning to assist at a musicale in Maywood, December 12.

The School of Acting of the Bush Temple Conservatory, under the direction of Edward Dvorák, presented three playlets on Saturday evening, November 11, at the Bush Temple Lyceum. "A Pretty Piece of Business," by Thomas Morton; "The Cape Mail," by Clement Scott, and "A Woman's Won't," from the German, by Augustin Daly, made up the evening's entertainment. The work of the various students enlisted in these performances was of an unusually high order, and the stage settings very attractive in each instance. The pupils showed excellent training and each part was well given.

Several pupils of the Cosmopolitan School of Music will appear in Europe in recital during this and next month. Vida Llewellyn will appear at Blüthner Saal on November

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24. Ruth Klauber will appear with the Berlin Philharmonic Orchestra on December 16, at which time she will play the Schumann and Sauer concertos. Hazel Harrison will also appear with the Berlin Philharmonic Orchestra and concertize extensively. These three young women are pupils of Victor Heinze. Mr. Lauder, of this same institution, will give two illustrated lectures at the Cosmopolitan School. November 20 he will speak on "The Symphonies of Beethoven" and on November 21 Richard Wagner will be the subject.

Hanna Butler, the well known soprano, sang on November 6 for the North End Woman's Club.

Rene S. Lund, a young baritone, gave his first program in Music Hall on Thursday evening, November 9. His program was made up of varied selections, all of which were given in a musicianly manner.

ANNETTE K. DEVRIES.

MUSIC IN DES MOINES.

DES MOINES, Ia., November 3, 1911.

There has probably not been a musical event in the recent history of Des Moines so thoroughly satisfying as the concert given by the Alice Nielsen Opera Company on Monday evening, October 30. From the first number on the program, a bass aria, "Piff, Paff," from "The Huguenots," by Señor Mardones, to the sextet from "Lucia," sung by Madames Nielsen and Morrella and Messrs. Martin, Fornari, Mardones and Cilla, which closed the program, each selection was a delight. Miss Nielsen completely captivated her audience by her rendition of the soprano aria from "Madame Butterfly," and at the vociferously voiced desire of her hearers, sang "The Last Rose of Summer" most delightfully. Riccardo Martin's first number was an aria from "The Girl of the Golden West," by Puccini, after which he received a perfect ovation. No less well received was the duet from the first act of "Madame Butterfly," sung by Miss Nielsen and Mr. Martin. The group of English songs by Miss Nielsen, "The Moon Drops Low," by Cadman; "Love Has Wings," by Rogers; "Good-bye," by Tosti; and the group by Mr. Martin, "Sospiri Miei," by Bimboni; "Songs My Mother Taught Me," by Dvorák; and "Chant Venetian," by Bemberg, were thoroughly enjoyed, although one wished Mr. Martin had seen fit to give at least the Dvorák number in English. Jeska Swartz, Señor Mardones and Signor Fornari did their part in preserving the high character of the entertainment, and Maestro Cesare Clandestini, at the piano, left nothing to be desired. It was an evening of unalloyed pleasure, with not one jarring note. Doctor Bartlett, under whose auspices the concert was given, has been the recipient of many con-

gratulations, and Des Moines' debt of gratitude to this pioneer in musical endeavor is increased.

Mrs. Charles S. Hardy inaugurated her series of lectures on "Musical Literature" on Tuesday afternoon. Lessons in "musical appreciation" would better define the course. At the first meeting, which occurred in the afternoon of the date of Rudolph Ganz' evening recital, Mrs. Hardy took his program, explaining the various compositions Mr. Ganz was to play, and illustrated them intelligently on the piano. Mrs. Hardy's class includes many of the local musicians, as well as those whose actual knowledge of the art of music is limited, but who welcome just such an opportunity for culture.

The Fortnightly Musical Club met on Friday afternoon with Mrs. James G. Berryhill, Jr. Mrs. James C. Davis, president of the club, was leader of the day, and opened the program with an interesting paper on "The Classic Period of Music—1700 to 1800," the musical numbers illustrating the subject being as follows: Piano: Symphony, minuet and finale (Haydn), Mrs. F. C. Hubbell and Anna Finkbine. Vocal: "My Mother Bids Me Bind My Hair" (Haydn), Mrs. Berryhill, Jr. Piano: "Sol fegietto" (Bach), Mrs. Russell Pratt. Vocal: Duet, "Austrian National Hymn" (Haydn). Violin: Aria (Gluck), minuet (Haydn), Miss Georgine Van Aaken. Piano: Gavotte (Gluck), Mrs. D. L. Jewett. Vocal: "With Verdure Clad" (Haydn), Mrs. Leonard Harbach. Piano: Overture (Gluck), Mrs. Hubbell and Miss Finkbine. The afternoon closed with the usual social hour.

Jessie L. Gaynor and daughters, Dorothy and Rose, are visiting this city. Mrs. L. R. Gaynor, a kinswoman, has invited certain musical friends to an informal musical, at which time they will have the pleasure of not only cultivating more extensively the acquaintance of this noted song-writer, but of hearing the daughter, Dorothy, whose talents are said to be phenomenal.

Dean Holmes Cowper, of the Drake Conservatory of Music, has secured the services of John Barnes Wells, tenor, for the performance of "Hiawatha's Wedding Feast" and "Swan and Skylark," to be given by the Handel Choir, on December 22.

Rudolph Ganz, the Swiss pianist, appeared at Drake Conservatory of Music and gave unbounded pleasure to his hearers. The program was fine and clean cut, and was sufficiently varied to give full opportunity for the demonstration of the strength, brilliance and extreme delicacy of touch of which Mr. Ganz is pastmaster. The program included Beethoven's "Sonata Appassionata," two numbers by Blanchet, "Scherzo in E minor" by Mendelssohn, the Chopin "Fantasy in F minor," and the "Rakoczy March" of Liszt, as well as a group of Mr. Ganz's own compositions, "March Fantastique," "Melodie

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in G," and an etude caprice, which were enthusiastically received. The audience was representative and appreciative. Holmes Cowper, at the head of Drake Conservatory of Music, brought Mr. Ganz here, primarily for the benefit of the students, but a large number of outsiders availed themselves of the opportunity of hearing this truly great pianist.

Myrtle Elvyn, pianist, is to appear in recital here on December 5.

CAROLINE YOUNG SMITH.

Bispham in Boston.

David Bispham's song recital in Boston was no less successful than the one given the previous afternoon in New York. Jordan Hall held an audience as large and appreciative as the one which greeted the baritone in Carnegie Hall. "Why is a David Bispham matinee a ten times more interesting affair than an afternoon with the usual vocal artist?" asks one Boston critic. "Because," he proceeds to answer, "Mr. Bispham has a definite idea of what he intends to accomplish, and because he means to add something to the artistic wealth of his listeners. Many singers seem to ask us: 'Now do you not think I do Strauss' 'Cecilie' pretty well, compared with others you have heard? Do you not think I have added a touch here and there that is quite new and appealing?' Mr. Bispham sings 'Cecilie' as though he had just received the manuscript from the composer and nobody had ever heard it. All works this baritone performs are produced for the first time at his recital. There is nothing academic or historic about any of them. And there Mr. Bispham's dramatic imagination comes in. He makes everything as of the present moment."



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LISZT CELEBRATION AT HEIDELBERG.

BY H. O. OSGOOD.

HEIDELBERG, October 26, 1911.

Alt-Heidelberg, du feine,
Du Stadt an Ehren reich,
Am Neckar und am Rheine
Kein' andre kommt dir gleich.
—Von Scheffel.

Every one of the several hundred members and friends of the Allgemeiner Deutscher Musikverein who attended the great Liszt festival which ended here yesterday must surely have subscribed to the sentiment of Scheffel's verse, for the city itself is very beautiful, the hospitality of its citizens sincere, hearty and large, and the musical program was rich and plentiful to excess.

To begin with, let us give credit where credit is due, and first mention Prof. Dr. Philipp Wolfrum, of Heidelberg, whose twenty-five years of untiring work in the university and the city has alone brought Heidelberg to the prominent position which it holds among the musical cities of Germany. The actual work of preparation for such a great affair as this Liszt festival is always bound to lie upon the shoulders of some one person, and this time it was only the restless energy of Dr. Wolfrum which made the success of the celebration possible.

The concerts began Sunday afternoon with an excellent performance of the "Christus," in which Dr. Wolfrum led a splendid chorus made up of his own Bachverein Festchor and the Akademischer Gesangverein. The choruses were finely sung—were in fact the feature of the performance, as they should be in "Christus." The soloists were Frau Noordewier-Reddingius (Hilversum), Frau Ilona Durigo (Budapest), excellent singers both, and Richard Fischer (Berlin) and Julius Schüller (Frankfort), who were hardly up to the standard set by the women soloists. Hermann Weil, of Stuttgart, who will be heard at the Metropolitan Opera this year, sang the small part of Christus with taste and discretion. The Heidelberg City Orchestra, strengthened with extra local players and members of the Mannheimer Hoforchester, played as well as could be expected of an orchestra made up of so many heterogeneous elements. Dr. Wolfrum conducted with great energy and a full understanding of the demands of the work.

The concert Monday evening was something to be enthusiastic about. The splendid Royal Orchestra from Karlsruhe came over to combine with the Heidelberg City Orchestra, and this fine body of 120 men played the "Dante" symphony and the "Faust" symphony, the first directed by Siegmund von Hausegger, of Hamburg, and the second by Max Schillings, of Stuttgart. Both of these men are to be reckoned among Germany's very best conductors, and the resulting performances were fine, the

the festival. The tenor solo in the "Faust" was given by Karl Erb, of Stuttgart, who has an excellent voice, but sings badly.

Tuesday evening's concert had the following program: "Mountain" symphony; A major concerto; the "Night



Photo by F. Grainer, Munich.
MADAME CHARLES CAHIER.

Procession" and the "Mephisto Waltz" from Lenau's "Faust"; organ variations over a theme from Bach; "Dance of Death"; "Tasso" symphony. That would indeed have been rather an overdose of Liszt for one evening if the conducting had been in the hands of any lesser director than Richard Strauss, and if the two piano works had been played by any lesser artist than Ferruccio Busoni. As it was, this proved to be the very finest concert of the whole series. It is not necessary for me to add words of praise for Busoni to the many which have already appeared in the columns of this paper. Sufficient to say that he was in best form and that he did both the concerto and the "Totentanz" with that brilliant and astounding virtuosity which distinguishes all his playing. He was recalled innumerable times after both numbers. Richard Strauss is not only the leading composer of our day; he is also one of the very best conductors, and the orchestra works were wonderfully performed under his baton by the combined Karlsruhe and Heidelberg orchestras. It was a concert such as one seldom has the opportunity to hear.

The fourth and last large concert on Wednesday evening had a miscellaneous program. First came Longfellow's "The Bells of the Strassburg Cathedral," for baritone solo, chorus, orchestra and organ. The solo was sung by the young American baritone, Theodore Harrison, of Philadelphia, who at present resides in Munich. In speaking of his work I cannot do better than to quote the words of Dr. Robert Louis, the well-known critic of the leading South German newspaper, the Münchener Neueste Nachrichten, who said: "The part of Lucifer in the 'Bells of Strassburg' was sung by Theodore Harrison, a young baritone who promises to have a great artistic future. He scored a complete success in the part, which is the more remarkable inasmuch as it represents one of the most unthankful tasks which can be offered a singer." The words of praise were well deserved. Mr. Harrison sung with splendid dramatic expression, and succeeded in being heard through the heavily orchestrated accompaniment without once over-forcing the tone, which is a feat in itself. Then came two violin numbers, well played by Fritz Hirt, of Heidelberg. "Hymne de l'enfant à son réveil," for women's voices, and the "Chorus of Angels," from Goethe's "Faust," two smaller choral numbers, followed. Hans Tänzler, tenor of the Royal Opera at Karlsruhe, sang three Liszt songs with orchestra accompaniment—"Der Fischerknabe," "Der Hirt" and "Der Alpen-

jäger"—very acceptably. The concerts came to a close with a very spirited performance of Liszt's arrangement of the "Gaudeamus Igitur" for chorus and orchestra, which was very appropriate, dismissing the audience in the proper jolly festival spirit, and at the same time paying a delicate tribute to Heidelberg's importance as a university city. This last concert was again conducted by the capable and indefatigable Dr. Wolfrum, whose choruses deserve all the praise that can be heaped upon them.

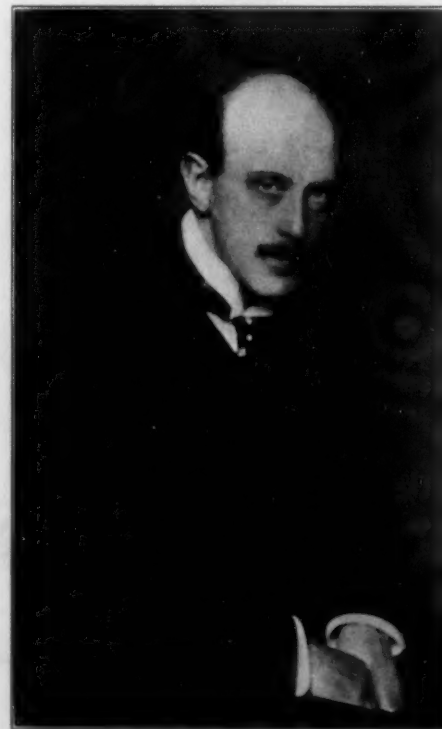
In addition to the four large concerts there were two chamber concerts of no less importance, held Tuesday and Wednesday mornings. One seldom has the pleasure of hearing together four such splendid artists as appeared Tuesday morning, Arthur Friedheim, Edouard Risler, of Paris, and two Americans, Madame Charles Cahier, of Vienna, and Ernest Schelling. Friedheim played two groups, the first including the B minor ballad and the two St. Francis numbers, and the second "Feux follets" and the sixth rhapsody. It was interesting to listen to these authoritative interpretations, so magnificently played by a pupil of the old master himself. Unnecessary to say that the pianist was repeatedly recalled after both groups, an honor which his splendid playing certainly deserved. Madame Charles Cahier sang four songs, accompanied by Edouard Risler, "Es muss ein Wunderbares sein," "Ueber allen Gipfeln ist Ruh," "Ihr Glocken von Marling," "Die drei Zigeuner." Liszt was, perhaps, less happy in his song writing than in any other branch of his composing, but in listening to the supremely artistic work of Madame Cahier in interpreting these songs, one forgot that fact. There are very few singers in the world who possess Madame Cahier's perfection of vocal technique, and there are very few, if any, whose voices are of equal quality. The critic whom I quoted above said, in writing of her singing at Heidelberg, "She is the alto of all altos." Risler gave a very fine performance of the "Great" sonata, and Ernest Schelling played with splendid sympathy and discretion the accompaniment to Bürger's ballad, "Lenore," which was recited by Hof-intendant Gregori, of the Mannheim Royal Opera.

The feature of the second chamber concert was the appearance of the seventy-six year old Camille Saint-Saëns, who came all the way from Paris to do honor to the memory of his old friend, Franz Liszt. He played Liszt's piano transcription of his own "Danse macabre," "Au bord d'une source," and Liszt's transcription of Glinka's "Tscherkessenmarsch" with a vigor and energy which might well be the envy of many of his younger colleagues.



THEODORE HARRISON.

best proof of which is that the audience was held in unflagging attention to the very end in spite of this somewhat long and one-sided program. Both conductors were rewarded with long and hearty applause. The short choruses were well done by the same societies who sang in the "Christus," who furnished all the choral music for



MAX SCHILLINGS.

He received the greatest ovation of the whole festival. After five or six recalls, he was escorted back to the piano by Richard Strauss, and gave an encore, the only one of the whole festival. This concert was opened by a rather indifferent rendering of the 129th Psalm for bass and organ, sung by Julius Schüller, of Frankfort. Marie-

Louise Debogis, of Geneva, sang five French songs very acceptably, her splendid technic triumphing over rather a lack of voice. Kammersängerin Johanna Dietz, of Frankfurt, who is known throughout Germany as a propagandist for the Liszt songs, sang four with German text very excellently, and the concert closed with a masterly performance of the "Pathetic Concerto" for two pianos by Prof. James Kwast and Frau Frieda Kwast-Hodapp, of Berlin.

NOTES OF THE FESTIVAL.

This festival had a double significance for the Allgemeiner Deutscher Musikverein. It was the one hundredth anniversary of the birth of the founder of the Verein, Franz Liszt, and at the same time the fiftieth anniversary of the existence of the Verein itself. The first music festival of the Verein was held at Weimar in 1861, and since that time there have only been five years in which no festival has been held.

The annual banquet of the A. D. M. took place Sunday evening at the Stadthalle. It was excellently attended, and a most enjoyable affair. Between courses of a well prepared and well served dinner a number of speeches were made. First Excellenz von Jagemann proposed the usual toast, "His Majesty Kaiser Wilhelm II.," which was drunk with "Hoch" and in "Hock." Oberbürgermeister Dr. Wilkins said some genuine and hearty words of welcome to the members of the Verein and thanked them for selecting Heidelberg as the place for the festival. Next came Prof. Dr. Unken, dean of the philosophical faculty of Heidelberg University, who presented a diploma to Max Schillings, president of the A. D. M., creating him an Ehrendoctor of Philosophy of Heidelberg University. Schillings responded, saying that he regarded the honor as being not so much for him personally as for the entire body of musicians whom he, as president of the Verein, represented. Richard Strauss made a short speech thanking Dr. Wolfrum in behalf of the A. D. M. for the untiring work which had made the present festival possible, and the speechmaking was closed by an exceedingly bright and witty reply from Dr. Wolfrum.

Heidelberg is situated in Baden, and the royal family took great interest in the festival. The ruler of the country, Grandduke Ferdinand, with the Grandduchess, was present at several of the concerts, while his brother, Prince Max, with the Princess, attended all of the concerts. The Prince and Princess of Sachsen-Weimar, who reside in Heidelberg, were also present. M. and Mme. Charles Cahier were entertained at tea by the Prince and Princess of Sachsen-Weimar during their stay in Heidelberg.

The large concerts were held in the splendid Heidelberg Stadthalle, which is not to be confused with our "City Hall" (Rathaus), but is a hall built especially by the city for concerts, assemblies and social festivities. The large auditorium has place for 2,800 persons, sitting and standing room together. All the concerts were well attended, and at two of them the seating capacity was absolutely sold out. This hall has a stage which can be raised or lowered, built according to plans made by Dr. Philipp Wolfrum. In the purely orchestral concerts the orchestra sits in a sloping pit, similar to the arrangement at Bayreuth. There is also a curtain so arranged that the "invisible choruses" are really invisible, though at the same time, by an ingenious arrangement of lights, the conductor is fully visible to the chorus. The whole scheme is very practical and effective, and at the same time cheap, and it should be copied in other large concert halls.

The arrangements for the entertainment of the guests were excellently attended to by an efficient committee presided over by Stadtrat Roesler. First came an informal assembling of the guests Saturday evening before the festival in the restaurant "Zum Ritter," which has been an inn since at least 1705, and which is in a building built in 1592. (We Americans sometimes feel young in Europe. There is, for instance, a brewery in Salzburg which has been actively producing beer since 1492, when Columbus sailed the ocean blue). Sunday morning, the visitors were conducted through the famous ruins of Heidelberg Castle, which are alone worth a visit to Heidelberg to see. On Monday the city museum and various departments of the University were shown the guests, and in the evening there was an informal assembly in the restaurant of the Stadthalle. The festivities closed Wednesday evening with an informal supper and dance, following the illumination of the castle. This illumination, with red Bengal lights, is something unimaginably beautiful. The members of the A. D. M. were entertained by the householders on Neuenheimstrasse, which lies across the river from the castle, and from which a splendid view of the illumination is to be had. Dr. Holzberg, principal of the Heidelberg College for boys, which numbers a large number of English and American boys among its pupils, entertained a large party, including several Americans.

At the annual meeting of the A. D. M., Dr. Max Schillings was reelected president of the Verein. The only change in the board of directors was the election of Prof.

Arthur Seidl, of Dessau, to take the place of a retiring member. There was no business of important news interest transacted.

Ernest Schelling certainly deserves a word of mention for his part in the festival. Max Schillings was to have played the accompaniment to Intendant Gregori's recital of "Lenore," but found that he had no time to properly prepare, and sent a telegram to Ernest Schelling asking him to help out. Mr. Schelling came all the way up from his home near Geneva on the first train, and expressed himself as ready for any work to be done. He played



SAINT-SAËNS.

not only the accompaniments for Gregori, but also later the song accompaniments for Madame Debogis and Frau Dietz. This disinterest and willingness to help out in any way for the sake of the cause is something which certainly gives excellent proof of the high artistic ideals of Mr. Schelling.

Mention should also be made of the earnest, faithful and artistic work of Hermann Poppen, assistant in the Music Department of the Heidelberg University. Mr. Poppen, an excellent organ player, performed all the



BUSONI.

organ accompaniments in both the choral and orchestral works in a most efficient and discreet manner.

In reporting the Tuesday evening concert, I forgot to mention Dr. Wolfrum's splendid performance of the organ variations on a theme from Bach. Dr. Wolfrum is one of the best German organ players, and showed off his instrument to fine advantage. This large organ in the Stadthalle and the smaller one in the University, both from Dr. Wolfrum's plans, are among the finest in Germany, and

among the first electric organs in Europe. The builder was obliged to send a man to America, where organ building is much farther advanced, to learn about the installation of these organs.

The boy choir belonging to the Grand Ducal Oberrealschule sang the Easter Hymn in the "Christus" most beautifully. It was quite the finest thing in the oratorio. According to my ideas, anybody who produces this oratorio without making severe cuts in the long and trivial orchestra numbers is doing no service to the memory of Liszt.

Many people have undoubtedly wondered why the Liszt centennial festival was not held in the city of Weimar, which is so closely associated with memories of Liszt. It was only due to the fact that Weimar, a city with less than 300,000 inhabitants, has no proper hall in which to accommodate the large audiences which attend the festival concerts. Next year the annual assembly will probably take place in that city.

MADAME GADSKI'S RECITAL.

Madame Gadski gave her annual New York recital in Carnegie Hall on Election Day afternoon (November 7), and, as usual, with Tuesday concert reports in THE MUSICAL COURIER, the review was held for this week. The singer had the assistance of Edwin Schneider, pianist, in presenting the following program:

Dein Rath ist wohl gut.....	Grieg
Midsummer Lullaby.....	MacDowell
Frühlingslied.....	K. Schindler
Silent Years.....	E. Schneider
Loreley.....	Liszt
Jugendglück.....	Liszt
Nacht und Träume.....	Schubert
Haiden-Roslein.....	Schubert
Meine Rose.....	Schumann
Schneeglöckchen.....	Schumann
Das Mädchen spricht.....	Brahms
Auf dem Kirchhof.....	Brahms
Frühlingstrost.....	Brahms
Murmeldes Lüftchen.....	Jensen
Meine Liebe.....	Alwin S. Wigges
A Laughing Song.....	Leo Smith
Last Night I Heard the Nightingale.....	Mary T. Salter
Maiden and Butterfly.....	D'Albert
Love Is the Wind.....	Alex. MacFadyen

Madame Gadski must be thanked for not giving the rather tedious chronological arrangement of songs. That the prima donna has become imbued with the American spirit was manifested, too, by singing songs by Americans in the first half of the recital. The soprano was in excellent voice, and perhaps revealed her highest powers in the Liszt and Brahms lieder. However, she should be heartily commended, too, for the songs in English, which she interpreted with sincerity and musical feeling.

The large audience was very cordial to the singer, and demanded encores and repetitions. Among the songs redemanded were: Schindler's "Song of Spring"; "Schneeglöckchen," by Schumann; "Das Mädchen spricht," by Brahms; "Auf dem Kirchhof," by Brahms; a part of the third Brahms song; "Last Night I Heard the Nightingale," by Mary Turner Salter, and Eugen d'Albert's "Maiden and Butterfly."

After the third Brahms song, the last verse of which the singer repeated, she was obliged to come back to the footlights and add another song, and for this she gave "The Little Blue-Gray Dove," by Louis Victor Saar, now of Cincinnati, Ohio. Of final encores, the singer had to give no less than six—Schubert's "Erlkönig"; "The Year's at the Spring," by Mrs. Beach; "Hark, Hark, the Lark," by Schubert; "A Little Soldier Lied," and lastly, the Brunnhilde cries from "Die Walküre."

One of Madame Gadski's intense admirers declared the singer receives requests each year for the encores she adds to her regular list at the New York recital. This man said: "The people will simply not leave the hall until Madame Gadski sings six or more encores, all of them request numbers, too."

Madame Gadski's novelties were interesting, some of them charming, but none of them particularly profound, but there was no need for heavier songs in her list, since it already included enough masterpieces to satisfy even the most exacting taste. A song program requires just the variety which Madame Gadski planned for Tuesday afternoon of last week.

New York Philharmonic Program.

Thursday evening, November 16, and Friday afternoon, November 17, the New York Philharmonic Society, at its pair of concerts in Carnegie Hall, will present a program consisting of the Cesar Franck D minor symphony, the "Tannhäuser" overture, and the aria "Ocean, Thou Mighty Monster," from "Oberon" (Weber), and the prelude and finale from "Tristan and Isolde." Madame Gadski is the soloist.

Hanson Artists Engaged by Russian Symphony.

M. H. Hanson, of the Concert Direction M. H. Hanson, New York, has booked Marie Rappold, Reinhold von Warlich and Boris Hambourg for concerts with the Russian Symphony Society at Carnegie Hall, New York.

LONDON

HARROWood House, Hanover Square, W.
LONDON, November 4, 1911.

A new Siegfried was heard at Covent Garden, November 2, in the second cycle of the "Ring," when Heinrich Henschel assumed the role, which he presented with consummate charm vocally and histrionically. In appearance he is the ideal Siegfried. He is the embodiment of the unconscious, not the dazed, trancelike, "where am I" mood, but the free, spontaneous, unstudied, perfectly unconscious. And his ability to sing the music completes the illusion of the ideal. The verdict of many who have heard all the great Wagnerian tenors in this role is that not since Max Alvary has one appeared who impersonates the character with so much art and distinction. And combined with youth, grace and charm is his ability to sing lyrically and portray dramatically. The "Forge Song" was magnificently delivered, and in the closing scene of the third act, in the duet with Brünnhilde, there was again demonstrated the fact that the Siegfried music is singable for those who

can sing. The complete cast of "Siegfried" was as follows:

Brünnhilde	Madame Rüsch-Endorf
Erda	Marion Berley
Waldvogel	Madame Kallensee
Mime	Herr Bechstein
Der Wanderer	Herr Van Rooy
Fafner	Herr Föns
Alberich	Herr Kiess
Siegfried	Herr Henschel
Conductor, Franz Schalk.	

Said Madame Tetrassini after her return from the concert she gave to the employees of the Gramophone Company at Hays, a suburb of London: "My singing there for all those working people was one of the greatest pleasures of my life. Such enthusiasm! Such cheering! I sang song after song! So many! I really forget how many! And I was deluged with flowers and after the concert every one wanted to shake hands with me, and then they all formed a procession and escorted me to my train." Madame Tetrassini, who now is in New York, will return to London in May for the "grand season" at Covent Garden, when she will be heard in many of her famous roles.

Janet Spencer, the American contralto, was most cordially received at the Wagnerian concert given at Queen's Hall by the Queen's Hall Orchestra, October 29.

George Henschel's recital at Bechstein Hall, October 28, again demonstrated this artist's command of the German lied genre of song, in the interpretation of which he is a past master. His program, constructed of nineteen numbers, was as follows:

Gieb dich zufrieden	J. S. Bach
Aria nell'opera Siroe	Handel
Aria nell'opera Orfeo	Haydn
Aria nell'opera Don Calandrino	Cimarosa
(By special desire.)	
Der Doppelgänger	Schubert
Das Rosenband	Schubert
Der Leiermann	Schubert
Der Schmetterling	Schubert
Der leidige Frieden (op. 117, No. 2)	Schumann
Husaren-Abzug (op. 125, No. 2)	Schumann
Herbstsorge	R. Franz
Nicht mehr zu Dir zu gehen (op. 32, No. 2)	Brahms
Verzagen (op. 72, No. 4)	Brahms
Ballad, Verrath (op. 105, No. 5)	Brahms
Der Asra	Rubinstein
Mein müdes Auge (from op. 4)	Henschel
Beim Kerzenlicht (from op. 15)	Henschel
Wanderlied (from op. 17)	Henschel
Ballad, Edward	Loewe

As a painter of moods, Mr. Henschel excels, and as he

acts as his own accompanist the ensemble is always of the most perfect balance between voice and instrument, the latter never obtruding, the voice always pre-eminent, as Mr. Henschel conceives all song. Every composition is a narrative; the artist tells the story, convincingly and always artistically. He adjusts the vocal tone with a discriminating nicety (but rarely met with in song recitalists) to the æsthetic requirement of the phrase, and the intellectual significance is never sacrificed to mere external or virtuoso display. Mr. Henschel is one of the few great artists of the day who differentiates his various songs, presenting the individual musical and poetical character of each and every one. A second recital will be given November 11.

Among the recitals announced for this month are the piano recitals to be given by Marie Gabrielle Leschetizky, November 14, and Yolando Mero, November 15, and the song recitals of Reinhold von Warlich, under the auspices of the "Thursday twelve o'clock concerts," and Charles W. Clark's recital, November 25.

The London Symphony Orchestra will give the second in this season's series of concerts at Queen's Hall, Monday next, November 6. The program will consist of Berlioz's "King Lear" overture, one of the Bach "Brandenburg" concertos, and the Beethoven seventh symphony. The soloist announced is Donald Francis Tovey, the English pianist, who will play the Brahms concerto in B flat major. Sir Edward Elgar will conduct.

Jeanne Norelli, the coloratura soprano, now visiting England, met with great success at the recent Belfast Philharmonic concert, where she appeared with Mischa Elman and Madame Carreño. Madame Norelli sang the scena and prayer from Weber's "Der Freischütz," the "Charmant Oiseau" from David's "Perle du Brésil," and some miscellaneous songs. In December Madame Norelli will give a recital at Bechstein Hall.

Pavlova, the noted Russian dancer, appeared at Covent Garden, October 28, for the first time in the ballets "Giselle," by Adolphe Adam, and in M. Fokin's "Cleopatra." Madame Pavlova was received with enthusiastic cheers and applause after her dramatic delineation of the tragic Giselle role and again on the completion of the exquisite "Veil Dance" in the "Cleopatra" ballet. A special matinee is announced for November 8 when Pavlova will dance in a number of premier roles.

Strauss' "Don Quixote" fantasia will be played at the third regular symphony concert by the Queen's Hall Orchestra, November 18, with Pablo Casals, cellist.

At the first of the Barns-Phillips concerts, to be given November 4, with Ethel Barns, violinist; Percy Waller, pianist; Charles Phillips, vocalist, and German Reed, accompanist, the first performance will be given of a fantasia trio for two violins and piano (in which composition Emil Sauret, the noted violinist, will play) composed by Ethel Barns as a "commission" by the Musicians' Company and known as "No. 3 of the Cobbett series."

Jeanne Jomelli sang Saint-Saëns' "Hymn to Pallas-Athene," for the first time in England, with the London Classical Orchestra at Bechstein Hall, October 30. A composition of great dramatic import, orchestrated with great finish, and lying well within the range of Madame Jomelli's glorious voice, it made a most favorable impression. The Beethoven "Abscheulicher" aria was another number that the singer was eminently successful in presenting. The orchestra, under Theodore Stier, played, among other works, the delightful overture to Wolf-Ferrari's "The Secret of Susan," and Frederick S. Converse's dramatic scene for orchestra "Joan of Arc." The latter composition did not impress as being particularly fit in its relationship of the idea to the tone. Even the mood-musical was not convincing, at least to one. It might have stood for any one of many kinds of moods. As the program notes stated: "The poetic basis of the whole of the movement is the youth of the Maid of Orleans and the growth of her determination to save her country. That our musical culture has reached the subtle degree of appreciation whereby so vague and abstract a mind condition as the above can be translated into absolutely non-ambiguous musical utterance is still a disturbing question in the minds of some few musically interested persons. Without its title the work might have interested much more from the æsthetic viewpoint of hearing."

Frederic H. Cowen's latest choral work, entitled "The Veil," received its first London hearing October 30 at Queen's Hall, the composer conducting, and the soloists numbering Agnes Nicholls, soprano; Phyllis Lett, contralto; Maurice d'Oisy, tenor, and Herbert Brown, bass. The chorus was the Cardiff Festival Chorus, and the orchestra the London Symphony. The text is a series of

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selections from Robert Buchanan's "The Book of Orm," which is based on a philosophy of the occult. As musically conceived by Dr. Cowen, the work in most part is effective and musical in the more popular sense. If it fails to suggest the mysticism of the poem, it presents in contrast some exceedingly well written orchestral moments of brilliant hue and impressive sonority. There are long series of recitative against this orchestral background. For the soprano is one very attractive solo, and likewise for the contralto; and for the bass, a rather long semi-recitative aria toward the conclusion of the work; and a very Puccinian duet for tenor and soprano. The soloists were excellent, technically and interpretatively. Miss Nicholls' work is always of great finish. Miss Lett gave a very dramatic reading of her part, an extremely difficult one. Maurice d'Osly, who has achieved well merited fame in grand opera, brought all his experience of training to bear on his work, and Herbert Brown was acknowledged as par excellence.

The New Symphony Orchestra, Landon Ronald, conductor, announces four symphony concerts for the 1911-1912 season, to begin on the following dates, respectively: November 9, December 14, February 1 and March 30. The soloists engaged are Elsa and Cecilia Satz, Benno Schönerjäger, Alice Verlet, Charles W. Clark and Louis Godowski (aged eleven), who will make his first public appearance as a solo violinist.

Bachaus gave the following program at Queen's Hall, November 2:

Sonata, op. 27 (Moonlight).....Beethoven
Sonata, op. 57 (Appassionata).....Beethoven
Prelude in C sharp minor.....Rachmaninoff
Rondo Capriccioso.....Mendelssohn
Papillons.....Schumann
Fantasy Impromptu.....Chopin
Berceuse.....Chopin
Ballad in A flat.....Chopin
Liebestraum.....Liszt
Campanella.....Liszt
Hungarian Rhapsody No. 2.....Liszt

On the occasion of his twenty-fifth recital in London, given early last month, Mr. Bachaus proposed, as the program notes stated, that his public should make selection from his repertory, which was also listed and numbered (nearly 300 compositions), all of which had been heard at the young pianist's series of twenty-five recitals, and thus by popular vote construct for him the program for the twenty-sixth recital. The above listed numbers resulted. Mr. Bachaus was in excellent form, and brilliancy and poetic thought distinguished all his interpretations.

Vincent Czerwinski, the Polish baritone, will leave for New York today by the steamer Caronia to fulfill a long list of engagements booked for him by the Antonia Sawyer management.

The first concert of the Royal Choral Society constituted an excellent performance of "Elijah" at the Albert Hall, November 2. The soloists were Agnes Nicholls, Kirkby Lunn, William Green and Dalton-Baker. Sir Frederick Bridge conducted. It was an excellent performance in every detail. The chorus work was distinguished by quality of tone, gradation in dynamics and much dramatic feeling in its delivery. The soloists, all experienced vocalists, left nothing to be desired, and Dalton-Baker, especially, added to his reputation by the sincerity of his conception of the prophet and his superb delivery of this difficult oratorio role.

Yvette Guilbert will be heard in a series of matinees this month in Bechstein Hall. Madame Guilbert will be assisted by the members of La Société des Concerts d'Autrefois, who are Marguerite Delcourt, clavecin-harpsichord; Georges Jaine, viola d'amour; Georges Desmonts, viola de gambe; Edward Nanny, contrabass; Louis Fleury, flute, and Fr. Mondain, hautbois d'amour.

EVELYN KAESMANN.

Adele Krüger's New York Appearances.

Adele Krüger, soprano, sang Sunday evening of last week at the special concert with the New York Heinebund at Terrace Garden, conducted by Carl Kapp, of Newark. The singer gave a notably fine rendition of Elizabeth's "Greeting" from "Tannhäuser," and later sang a group of songs, including "Der Lenz," by Hildach; "Despair," by Matthews, and "Ecstasy," by Rummel. The versatility and charm of this singer's style delighted her audience. Madame Krüger has other club engagements to fill in New York and vicinity before she leaves town to make a Southern tour.

Alda in the Middle West.

Frances Alda, the soprano, is filling engagements in the Middle West and she will also give some concerts in Canada before her New York recital at Carnegie Hall, Tuesday afternoon, December 5.

ZIMBALIST WINS NEW ADMIRERS.

Efrem Zimbalist, the Russian violin artist, delighted a huge audience last Friday afternoon, November 10, with his violin recital at Carnegie Hall, in this program:

Suite, D minor.....York-Bowen
Prelude and fugue, G minor.....Bach
Tallahassee.....Cyril Scott
Serenade Melancholique.....Tchaikowsky
Esmeralda.....Drdla
Two Hungarian Dances.....Brahms
Hexentanz.....Paganini

The previous impression gained from Zimbalist's playing at his orchestral appearances in this city was more than confirmed after his wonderful performances last Friday. The young artist has every quality which makes for great violin playing, and we have not heard his superior in New York for many years. Tone, technic, temperament, deep musical insight, marvelous manipulation of the bow and unfailing good taste and flawless intonation are some of the separate ingredients which go to make up the sum total of his fine and rare art. There is no essential in violin mastery which young Zimbalist does not seem to possess, and from what has been heard up to the present, it hardly seems likely that there is any composition in the literature of the violin beyond the ken of this remarkable young man.

It was somewhat difficult to understand why Zimbalist devoted prominent place on his program to the com-

"essence" is used, it is not meant to have any relation whatsoever to Florida water. There was much of the latter in the Scott music.)

However, while the English music was not of the highest class, the playing of the interpreter stood above criticism, and gave intense pleasure to every listener. It must be confessed that Zimbalist did everything possible to enhance the artistic value of the British selections, but the result was only partially successful so far as the works themselves were concerned.

Tchaikowsky's "Serenade Melancholique" was a marvelous piece of singing on the violin, delivered with every subtle tonal shade that could possibly be drawn from the instrument of wood and strings. There was a clear, pure sentiment in the Zimbalist playing which made a deep appeal and never for a moment inclined even in the slightest degree to sentimentality. The "Esmeralda" is a very light-calibered musical tid-bit, but aroused enthusiasm through the dainty and refined way in which it was presented.

The Hungarian dances of Brahms (in D minor and E minor) were done with inimitable dash, bravura, and fervor, and aroused tremendous enthusiasm. These Hungarian pieces have not been played as frequently of late by violinists as they were in former years, and considering the fact that a great part of the violin repertory has faded and fallen in the last decade or two, one is bound to wonder at the neglect of such interesting and picturesque numbers.

Between the two English compositions Zimbalist performed the prelude and fugue in G minor of Bach and gave us as high and inspiring an example of Bach interpretation as this city ever has heard. Broad, noble cantilena, polished finger work, and impressive sweep of bow, marked the delivery, but above all there was that true musical instinct and that freedom from affectation of any and every kind which are to be found only in the performance of truly inspired artists. By all means Zimbalist should give us more Bach at his next recital, as it was a joy for the soul to hear what he did with that composer in the impressive G minor prelude and fugue.

Paganini's "Hexentanz" closed the program and resolved itself into a many-hued display of tone, and an amazing revelation of technic, and the ease with which Zimbalist disposed of finger-board difficulties and bow intricacies showed that the violin has no more secrets as far as he is concerned.

Needless to state the audience received every episode on the program with demonstrative applause, and a long list of encores testified to the willingness of the player and the delight of his listeners. American music lovers should be grateful for making the acquaintance of an artist like Zimbalist, and it does not take a keen prophet to predict that his future tours in this country will be many, with short intervals between.

Ida Haggerty-Snell Pupils.

The pupils of Ida Haggerty-Snell, San Antonio, Tex., were heard in the following program, the first of the season, on October 25:

Piano duet, Marcia.....Mero
Amy Wise and Topsy Hammond.
In the Time of Roses.....Reichardt
Calm as the Night.....Bohm
Katie Shaw.
Margarita.....Meyer-Helmund
Pierrot.....Hutchison
Topsy Hammond.
Cradle Song.....DeKoven
I Love You.....A. Arons
Pearl Joplin.
Eyes So Blue.....Pignati
O Moon, Golden Moon.....Mrs. A. M. Virgil
Mattie Bell French.
Last Night.....Kjerulf
Topsy Hammond and Pearl Joplin.
Piano soli—
Menuetto.....Schubert
Anitra's Dance.....Grieg
Amy Wise.
How Old Should One Be before Beginning the Study of
Vocal Music? A paper by Ida Haggerty-Snell.
I've Something Sweet to Tell You.....Fanning
A Whispered Vow.....Hartwell-Jones
Katie Shaw.
Violets.....Roma
June.....MacLauren
Mattie Bell French.
Carmina.....Wilson
Dreams.....Snyder
Topsy Hammond.
Beatrice.....Berlanger
The Spring of Love.....Hyatt
Pearl Joplin.
Vocal quartet, Love in May.....Macy
Misses Shaw, Hammond, French, Jo lin.

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positions of the two English music writers represented. Perhaps it was because of the player's enthusiastic reception in England on his every appearance there, or perhaps it was because of personal friendship for Messrs. York-Bowen and Cyril Scott, but the fact remains that their works did not represent the same high musical standard as the rest of the Friday program, with the exception, perhaps, of Drdla's "Esmeralda." The York-Bowen suite has melody of a convenient kind and reveals musicianship in its facture and even displays some depth in the first movement. The other sections of the piece, however, make a groundling appeal, and beyond being useful as easy musical entertainment, have no great artistic value and do not seem likely to attain permanency in the repertory of the instrument.

In "Tallahassee" Mr. Scott, who, as the present writer has been reliably informed, never was in America, strives to represent musically some of the features of life in Florida, U. S. A. Of course, he seeks to make the negro element predominate in the music, but it must be confessed that there was more of a Hibernian and Celtic flavor to Mr. Scott's tunes than plantation atmosphere. The swamps of Florida have not been productive of any distinctive music even in a negro way, and it is hard, therefore, to imagine what Mr. Scott was driving at when he gave his composition the name of "Tallahassee." The most prominent memory connected with the name "Tallahassee," in the mind of every American who ever went to school in this country, is the sing-song phrase learned at the geography lesson—"Tallahassee, inland." It would have been more to the point, perhaps, if Mr. Scott had sought for some of the old Spanish musical idiom to express the essence of Florida in tones (When the word

PARIS

PARIS, November 3, 1911.

Colonne concerts: Two-thirds of the program this week were devoted to Liszt music, the remainder having been reserved for the Overture "Carnaval Romain," the "Rouet d'Omphale," and two fragments of the "Crepuscule des Dieux." A most impressive work was the "Dante" symphony, with which Liszt has given us such a magnificent musical interpretation of the "Divine Comedy." The pianist, Paul Goldschmidt, played remarkably well "La Danse des Morts," a paraphrase of "Dies Irae," and after two excellent songs by Madame Litvinne, this Liszt festival ended with a brilliant performance of the second Hungarian rhapsody, orchestration by Mueller-Berghaus.

Massenet has returned to Paris, in order to supervise the revival of the following six of his operas, which are to be given in Paris this season: "Manon," "Werther," "Therese," at the Opera Comique; "Herodiade," "Don Quichotte," at the Gaité; "Le Cid," at the Opera.

At the Concert Lamoureux this week the orchestra under Chevillard pleased the audience with Schumann's second symphony, of which the "passionate" parts were played particularly well. The fragments of Mozart's "Don Juan," which followed, lost a great deal of their charm through the modern orchestration, which has almost doubled the number of string instruments during the last century, while the number of wind instruments has not been increased, thus changing entirely the proportion and spoiling the effect of this adorable music, as it was originally written by the great composer. The soloist, Mr. Renaud, earned applause with two songs and the concert ended with Berlioz's marvelous "Marche Hongroise." Considerable interest was given to the program by a work of Alberic Magnard, the "Chant Funebre," which is very little known as yet. This work, dedicated by the composer to the memory of his father, in 1895, is very well written and deserves a second hearing; it was interpreted by Chevillard with great care and feeling, which brought out its artistic points.

The violoncellist Hollman has just returned to Paris after a concert tour in South America.

The October number of the publication issued by the International Society for Music contains an interesting

article about the symphony of Beethoven recently found. Our readers know that this is a work of Beethoven's early youth, and necessarily it is of limited artistic importance.

The vacancy of librarian of the Opera, caused by the premature death of Charles Malherbe, is exciting competition. More than forty candidates are presenting their claims and have asked to be registered at the office of the Sub-Secretary of the Fine Arts.

Saint-Saëns has written a long article in the Echo de Paris, in favor of the maintenance and conservation of the concert hall in the Rue Bergère, where the "Société des Concerts" has been giving its concerts for the last eighty-three years, since 1828.

The centenary of Ambroise Thomas was celebrated last Thursday at the Opera by an excellent representation of "Hamlet." A bust of the composer, chiselled by Emile Lafont, was crowned on the stage, and a very fine poem of Pierre Barbier was recited by Miss Renée du Menil of the Comedie Francaise.

The vacancies at the National Conservatory for Music and Declamation have been filled by the following nominations, which have been confirmed officially: Mr. Saleza, titular professor of a class for lyric declamation, to replace Mr. Bouvet, who had resigned; Eugene Sizes, professor of a class for lyric declamation, to replace Mr. Dupeyron, deceased; Mr. Guillemat, supplementary professor of a singing class, replacing Imbart de la Tour, deceased.

The competition for admission to the classes of the Conservatoire is closed and the pupils have been finally selected. For the singing classes the examination has required not less than three days, which is quite natural considering the enormous number of applicants. There have been in all 314 candidates of both sexes, i. e., 117 men and 197 women, against only 12 vacancies for the former and 16 for the latter class of pupils.

During the next season of the Zuerich Tonhalle the management of this institution will introduce to its public the following new compositions of Swiss musicians: a symphony with choir by S. von Hausegger, and a symphonic piece by Walter Lampe.

A philanthropic dilettante of Switzerland, Carl Munzinger, has bequeathed the sum of 20,000 francs to various musical and benevolent institutions of his country.

The committee appointed by the Society of Authors and Dramatic Composers held their last weekly meeting under the presidency of Paul Ferrier. Concerning the appointment of correspondents in the United States, it was decided that, the latter not being a statutory country and the committee not being qualified to indicate or elect official

correspondents for the members of the society, the authors and their respective agents should be at liberty to choose themselves a representative, to be intrusted with the collection of their author-fees in the United States.

A monument to Alexandre Guilmant is proposed to be erected in Paris, and a committee has just been formed by some of his former pupils for the purpose of discussing this project.

Great Popular Concerts at Hippodrome.

Next Sunday evening, November 19, a series of popular concerts at the New York Hippodrome will begin under the joint management of Lee Shubert and R. E. Johnston. The forces engaged for this occasion will be the Russian Symphony Orchestra; Alice Nielsen, of the Boston Opera Company; Rosa Olitzka, contralto; Paul Morenzo, tenor; Oscar Seagle, baritone, and Albert Spalding, violinist. The program which these artists will give follows:

Overture, William Tell.....	Rossini
Orchestra.....	
Aria, Ah mon fils, from Le Prophète.....	Meyerbeer
Madame Olitzka, with Orchestra.....	
Concerto in E minor.....	Mendelssohn
Mr. Spalding, with Orchestra.....	
Il Bacio.....	Arditi
Miss Nielsen, with Orchestra.....	
Prologue from Il Pagliacci.....	Leoncavallo
Mr. Seagle, with Orchestra.....	
Duet from Martha.....	Flotow
Miss Nielsen and Madame Olitzka, with Orchestra.....	
Two Caucasian sketches.....	Ippolitow-Ivanow
In the Aul (Mountain Village).....	
March Sadar.....	
Orchestra.....	
Dance of the Hours, from La Gioconda.....	Ponchielli
Orchestra.....	
Souvenir de Moscow.....	Wieniawski
Mr. Spalding, with Orchestra.....	
Morning Hymn.....	Henschel
Fedora.....	Giordano
Mattinata.....	Leoncavallo
Mr. Morenzo.....	
Berceuse.....	Godard
Miss Nielsen and Mr. Spalding, with violin obligato.....	
Quartet from Rigoletto.....	Verdi
Miss Nielsen, soprano; Madame Olitzka, contralto; Mr. Morenzo, tenor; Mr. Seagle, baritone, With Orchestra.....	

Tetrazzini Arrives in Happy Mood.

Madame Tetrazzini, who is to sing at the Metropolitan Opera House this season, arrived in New York last Sunday aboard the steamer Amerika. The prima donna was in her happiest mood and is looking forward with pleasure to another tour in the United States. She is to appear with the three opera companies, Metropolitan, Boston, and Philadelphia-Chicago. She will also sing in concert. Madame Tetrazzini opens her season in Philadelphia Wednesday evening, November 15 (to-night) in "Lucia."

Gina Ciaparelli-Viafora's Season.

Saturday of this week (November 18) Gina Ciaparelli-Viafora begins her season in Orange, N. J. The soprano has other bookings with clubs and musical societies before the new year, when she is to appear in some important concerts.

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VIENNA

VIENNA, October 25, 1911.

The opening concert in the Grosser Musikvereinsaal was a benefit for the authors' and journalists' organization "Concordia." The building and hall have been altered and newly decorated. Two large side entrances in front have been added and the caryatids supporting the gallery over the loges have been moved to the rear where they are no longer an obstruction to the view of the stage. The Orchestra Verein, directed by Steinbach, of Cologne, gave the ninth symphony. The solo quartet was composed of Mesdames Färstel and Kitter and Messrs. Miller and Mayr, all of the Hofoper, a mixed choir of nearly two hundred voices assisting. The program also included a performance of the Beethoven violin concerto by Adolf Busch, of Cologne.

Daisy Kennedy, a talented violinist from Australia and a pupil of Professor Sevcik, gave a very artistic recital in Bösendorfer Saal. The program consisted of sonatas by Handel and J. S. Bach, the D minor Wieniawski concerto, Schubert's "Wienlied" and "Menuetto," and selections by Mozart, Tor Aulin, Schumann and Ernst. She responded to a few of the encores and received many flowers. Her technic is clean cut and her interpretation has the quality of true art, which produces an effect not easily forgotten. Kapellmeister Paul Eisler played the accompaniments very artistically.

The Vienna Tonkünstler Orchestra gave a special concert in memory of Gustav Mahler. The first symphony, written in his youth, occupied a place on the program, also the fourth symphony, in which Hedwig Francillo-Kauffman, of the Hofoper, sang the solo part. Franz Steiner sang three songs by Mahler. Oscar Nedbal, director, gave a satisfactory reading of all the numbers.

Luigi von Kunits, one of the leading violin teachers in Vienna and a virtuoso as well, gave an interesting concert in Bösendorfer Saal. The program was: Beethoven's "Kreutzer" sonata, J. S. Bach's "Chaconne," L. von Kunits' "American Melodies," "Sarabande et Musette," "Albumbblatt," "Tarantelle" and Paganini's "Konzert allegro." Walter Kirschbaum, pianist, played the Schubert variations, op. 142, No. 3, with delicate poetical fantasy, and in these as well as the "Kreutzer" sonata displayed excellent technic and good musical understanding. As for the artist of the evening, Von Kunits did justice to the noble Stradivarius he used. His reading of the sonata and of the chaconne was broad and masterful and proclaimed him the master that he is. His own compositions and the Paganini number were also given with that artistic finish and splendid execution which distinguish all his work.

Emmy Destinn postponed her concert here one day on account of the recent death of her father. Dinah Gilly, of the Metropolitan Opera Company, of New York, gave two numbers and assisted in the duet from "The Flying Dutchman." The baritone was thoroughly appreciated by the large and enthusiastic audience.

Elizabeth Buehler, piano and theory teacher in the Madison (Wis.) School of Music, spent the summer months here studying piano under Marguerite Melville and Professor Leschetizky, and theory with Lolita D. Mason. Accompanied by her mother she returned to begin her winter's work in Madison.

Laura Page, of New York, and Jessie K. Duvell, of New Haven, Conn., spent their summer vacation in the Tyrol and in Vienna, returning home to again take up their work in the Fletcher Method of teaching music to children. Something on similar lines is being taught here two hours a week in the schools by private subscription. Breathing exercises, rhythm, pitch, writing and singing notes, and finally simple two part songs, prepare the children for musical training on broader and more special lines.

This summer the large pipe organ in St. Stephan's Cathedral was fitted with electric power, and so completed and used the first time to celebrate Kaiser Franz Joseph's eighty-first birthday. It contains three manuals, 6,500 pipes and ninety sounding voices.

Musical Vienna is rejoicing over the appointment of Dr. Hans Richter as director at the Hofoper. Felix Wien-

gartner endeavored to induce him to come, previously, but duties in England prevented his appointment. Sunday evening for the first time in twelve years he directed "Meistersinger" in the Hofoper here and received an ovation. It is probable he will begin active work here in January, although now his chief desire is to rest all winter.

George Baklanoff, baritone, and Lydia Lipkowska, coloratura soprano, sang the Rigoletto and Gilda in Verdi's "Rigoletto" in the Hofoper, where it was given in Italian. Baklanoff is engaged here for six years. Until New Year's he will sing in Italian as guest, but in 1912 will appear in the German roles. Needless to say Madame Lipkowska had her usual splendid and well deserved success.

The accompanying portrait is that of a young American pianist, Edgell Adams, whose recent extremely successful concert in Vienna has already been noticed in this department. Miss Adams began the study of music in her native State of Missouri, but soon went to Baltimore, where she remained for three years under that fine teacher, Ernest Hutcheson. At the close of her study in Balti-



EDGELL ADAMS.

more Miss Adams gave a recital, her playing in which was highly praised by all the Baltimore papers, and then came to Vienna to continue her work under Leopold Godowsky, with whom she has been for the last three years as private pupil and as Hospitantin in the Masterschool of the Royal Conservatory. The thoroughness and effectiveness of this course of study were splendidly proved by her masterful playing at the recent Vienna recital. Miss Adams now is in Berlin, where she will also give a recital. At the end of November she will return to America, where she will devote her time both to concert work and to teaching, probably making Denver, Col., her headquarters.

Hofkapellmeister C. M. Ziehrer, composer of the operette, "Liebeswalzer" ("The Kiss Waltz"), now enjoying success at the Casino Theater, New York, will shortly celebrate the fiftieth anniversary of his artistic labors.

Every Thursday afternoon the Vienna Konzertverein Orchestra gives a popular concert in the Volksgarten Café. The program this week was Weber's overture to "Freischütz," Beethoven's eighth symphony, Wagner's Vorspiel to "Lohengrin," Mozart's "Serenade" No. 4, and Brahms' two Hungarian dances.

LOLITA D. MASON.

Washington College of Music.

The following program was given in the recital hall of Washington College of Music, Seattle, Wash., David Schutz Craig, director, on Friday evening, November 10:

March, College Orchestra; "The Song of the Swallow" (Bohm), Dorothy Craig; romance (Metcalf), gavotte (Haasche), B. Bridge; "Thou Art Like a Lovely Flower" (Smith), "On Wings of Song" (Mendelssohn), Zoe Belle Mattson; sonatina in G minor (Schubert), A. Abrahim; minuet (Lindsay), Miriam Craig; sextet from "Lucia" (Donizetti), College Orchestra; sonatina (Kuhlau), pastorale (Reinecke), Eva Bible; sonatina in A minor (Schubert), Ella Baker; "Were I Gardener of the Skies" (Chaminade), "In the Time of Roses" (Riechert), Alice Knox Forbes; andante and polonaise (C. N. Allen), Nelkie Roy; "Narcissus" (Nevin, "Matushka" (Engel), Minni Bartenstein.

Members of the orchestra are: First violins, Nelkie Roy and Ella Baker; second violin, B. Bridge; flute, M. Pichard; clarinet, L. Stewart; cornet, D. S. Craig; pianist, Mary Roberts. They are pupils of Claude Madden and Mr. Craig.

Alma Gluck Sings Novelities.

Alma Gluck, on the eve of beginning her third season as a professional singer, appeared in her own recital at Carnegie Hall Thursday afternoon of last week. It is just a year and a few weeks over since the same young singer gave her first New York recital in Mendelssohn Hall, and the audience on that occasion was only of fair size. Last week the greater auditorium of Carnegie was filled, and among those who listened to the soprano were many of the opera patrons who have taken a sincere interest in the rapid growth of this singer's career. While many singers adhere too closely to the classical composers, rarely deigning to sing novelities, Madame Gluck, perhaps, went somewhat to the other extreme, and included too many new and unfamiliar songs on the list of her recital last Thursday. No wonder the daily newspaper music critics disagreed in the usual prescribed fashion when asked to sit and hear many new songs. One of the reviewers, the Tribune for instance, refrained altogether from writing a word about the two Mahler songs which Madame Gluck included in her third group. The titles of the songs were not even mentioned in the Tribune review. To expose motive so palpably makes the situation less interesting.

Following is the program presented by Madame Gluck with Kurt Schindler at the piano:

Naissantes Fleurs, Recit. and air from Céphale et Procris...Grétry
Un moto di gioia, air of Susanna, added by Mozart for the
Berlin performance of Figaro...Mozart
Ridente le calma (Camp. in Italy), Canzonetta...Mozart
Warnung, Männer suchen stets zu naschen...Mozart
Psyche...Paladilhe
Le roitelet (The Wren) (new)...Paladilhe
Au pays où se fait la guerre, ballade (posthumous work),
first performance...Duparc
A Legend...Tschaiakowsky
Oh, Come to Me (new)...Balakirew
The Little Fish's Song (new)...Arensky
Two songs—
Ich bin der Welt abhanden gekommen...Gustav Mahler
Ich atmet' einen Lindenduft (in memoriam)...Gustav Mahler
Waldsonne (first time)...Arnold Schoenberg
Auf dem Schiffe...Brahms
Endymion...Ch. L. Steeger
The Pride of Youth (new, first time)...Ch. L. Steeger
Angiolin dal biondo erin...Liszt
So' innamorata di due giovinetti (new)...Alberto Rimboni
The Lost Falcon (MS.)...Kurt Schindler
(Anonymous Italian poem by a contemporary of Dante.
Translation by Dante Gabriel Rossetti.)
Youth and Violet (new)...Erich J. Wolf
Mammy's Lullaby (by request)...Sidney Homer
A Maid Sings Light...MacDowell

Madame Gluck attempted nothing that was beyond the compass of her lovely voice or her youthful intelligence. That she has been carefully schooled is apparent, and it may be stated without hesitation that her training has been excellent. Her lyric soprano has a remarkable rich middle register, and the voice throughout is now of even beauty and purity. The artist was most happy in her renditions of the Mozart numbers, the youthful radiance of her style being well suited to this heavenly music. Likewise, she sang delightfully the old Grétry air. The Paladilhe songs were worthy of the singer's effort. The Tschaiakowsky, Balakirew and Arensky songs of Russian lament went well, and then there came a short and painful period in the afternoon. A deathlike stillness prevailed when Mr. Schindler played the opening passage in the first Mahler song, and during its interpretation by Madame Gluck many tears were shed. The grief over the premature death of the great musical director (who only last season played accompaniments for the same young singer when she sang other songs by him) was openly expressed by many persons. The words of the first song reveal the pessimism of a hopeless dirge. The second song (sung in memoriam) was musically a better song. The singer was compelled to repeat it. Other songs redemanded were: "Warnung" by Mozart, "Auf dem Schiffe" by Brahms, "The Lost Falcon" by Schindler, and "Mammy's Lullaby" by Homer. As encores, Madame Gluck sang "From the Land of the Sky Blue Water" by Cadman, "Will o' the Wisp" by Spross, and "My Laddie" by Thayer.

St. John-Brenon's Tribute to Spalding's Art.

Albert Spalding, the violinist, has received many tributes from the leading musical critics of the world, but perhaps none has ever more completely and more concisely summed up the notable qualities in the gifted player's art than the following from the pen of Algernon St. John-Brenon, in the New York Morning Telegraph:

About two years ago the musical community of New York became aware of the presence of a new personality. This was Albert Spalding, the young American violinist, of whose doings abroad interesting news from time to time had been published in the papers.

The youthful artist made his first American appearance in Carnegie Hall under the conductorship of Walter Damrosch. His playing aroused considerable discussion. The result of the argument, however, was that Mr. Spalding was an artist of very unusual capacities; that he had studied deeply and fruitfully under splendid masters; that there was a promising and brilliant career before him. There is no doubt that, in the eyes of a certain element—for snobism is rampant in all kinds of circles—he would have been surrounded by a greater glamour had he come to us bearing some mystical and exotic name made purposely difficult for us to pronounce correctly; had he shaken a portentous mane of hair in our amazed faces; had his platform demeanor shown odd convulsions and eccentric postures.

But there were those who were sensible enough to rejoice at the very absence of these peculiarities, none of which has any bearing on an artist's actual powers, being rather frayed and tawdry furniture from the showman's property box.

There was something fresh, manly, clean cut about this young man. He stood before his audience, quietly, with some self-confidence, yet modestly, without suggestion of pose, or flummery of attitudinizing of any kind, and furthermore he played admirably well.

This was exactly what one expects of the American in interpretative art, efficiency combined with personal dignity and simplicity of manner. I have noticed it before in the case of some of the best of our American singers. Such a carriage is as a breeze that comes amid a cloud of heavy perfumed tropic vapors. Such an artist must be welcome among a people that produces none too many artists, however rich it is in amateurs of all that is best in music.

The bearing of Albert Spalding must be taken into consideration as among the qualifications that have helped him to make an instant

taneous appeal to educated and cultivated audiences among his fellow countrymen.

The successful career of Mr. Spalding marks, moreover, an epoch in the history of American music. He is the first American who has won for himself a European reputation as an instrumentalist. He is the first American who, out of sheer love of the thing, has devoted himself to the prolonged and arduous study of a most difficult instrument, and he is certainly the first to have made a conspicuous and envied figure for himself in a field where competition and comparison are bitterly sustained and criticism is singularly merciless.

Shanna Cumming in Oratorio.

Shanna Cumming, widely known for her success in concert and oratorio, will again this season be heard in performances of "The Messiah," "Elijah," "St. Paul," etc. The following notices refer to her singing in performances of Handel's great work, "The Messiah":

The solo quartet, almost the most important part of the score, was unusually good. Shanna Cumming is a splendid soprano and a reliable musician. Her voice is clear, silvery, easy in emission and ringing, and her dramatic intelligence and diction are equally marked.—Milwaukee Journal.

Shanna Cumming, whose artistic work is much admired here, sang the soprano part with inspiration, her clear and mellow voice being heard to great advantage. Both recitatives and arias were beautifully interpreted, especially the "Come Unto Him." The audience grew enthusiastic after the rendition of the famous "I Know that My Redeemer Liveth," rendered about as perfectly as you ever hear it done nowadays.—Minneapolis Journal.

Mrs. Cumming, who was heralded as the best soprano singer ever to come to the city, proved all the good things that were said about her. Her voice is sweet and the large audience enjoyed every note uttered by her.—Green Bay Gazette.

Her enunciation is perfect and her thorough mastery of the traditional oratorio style obvious.—Mail and Empire, Toronto.

The soloists were well chosen and each received an ovation. Shanna Cumming, the soprano, has a brilliant and beautiful voice, as translucently clear and high as some sweet-toned bell. She sings with a great deal of artistry and with much enthusiasm. Her rendering of the beautiful "Rejoice Greatly" aria and "I Know that My Redeemer Liveth" brought much applause.—St. Paul Pioneer Press.

DETROIT MUSICIANS.

DETROIT, Mich., November 7, 1911.

The season of 1911-12 in some respects promises better things musically for Detroit. The Orchestral Association has added an extra concert to its series, and reports a larger subscription sale than heretofore. The Detroit String Quartet has also added to its annual series of concerts, and has a rapidly growing subscription list, which is larger than that of last season. With its great growth in population, it is but natural to expect that Detroit will grow musically by the addition of live spirits to its fold.

Among those who have been among the more progressive of the younger circle of artists is Richard Keys Biggs, the talented young organist of Westminster Presbyterian Church. Mr. Biggs has wielded a remarkably good influence upon the musical growth and development of the city, and it is due entirely to his energy and activity that the present Michigan Chapter A. G. O. exists. Mr. Biggs' recitals at Westminster Church and at University Hall, Ann Arbor, where is located the famous Columbian organ, have attracted wide and favorable comment. He is a player of refined finish and scholarly dignity, and is thorough and conscientious to a high degree. Rumors are current to the effect that Mr. Biggs is considering offers from other cities, but it is to be hoped that he is to remain in Detroit, as he is a valuable adjunct to musical progress locally. As an accompanist, Mr. Biggs is well equipped, having appeared with Madame Schumann-Heink and other great artists.

Another artist who has made a distinct impression since his advent in the city two years ago is Archibald Charles Jackson, baritone, and musical director of the Michigan Conservatory of Music. Mr. Jackson is the possessor of a baritone voice of exceptional range and quality. His enunciation is clear and distinct and he sings with good taste and sympathetic understanding of his songs. The comment of critics in various cities of Europe and America has been very flattering to Mr. Jackson. As director of the Schubert Club he has been doing much to advance ensemble work and the results achieved by his pupils are evidence of his ability. Mr. Jackson is one of the type who believes in promoting and aiding every cause which

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violin; Georges Pierkot, second violin; Henri Matheys,
viola, and Elsa Ruegger, the distinguished cellist. The



RICHARD K. BIGGS.

artists are all of the Belgian school and three were pupils
of Cesar Thompson, speaking much for their ability to
merge their individualities into a flawless ensemble. Henri
Matheys, the viola player, achieved much distinction last
season, through the medium of a serenade for string quartet
which was written by himself and played with great
success by the quartet in a number of cities. Messrs.



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tional quartet players and the reputation of Elsa Ruegger
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only in America but throughout Europe. Manager Devoe
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THE SONGS OF REGINALD DE KOVEN.

The retirement of Reginald de Koven from the post of music critic on the New York World is an event that we cannot let pass without comment, for musical journalism can ill afford to lose a man who is at once a distinguished composer and a broadly educated graduate of Oxford University.

But, though musical journalism is the poorer by the loss of a gentleman and a musical authority, it is a consolation to know that the greater cause, that of music, is to be the gainer in that the composer, now in the zenith of his powers, will be free to devote his undivided attention to that art of which he has so long been an acknowledged master. He is not quitting the arena. The fight goes on.

But the net of the *retiratus* is cast aside that he may more potently, or rather, let us say, more leisurely, wield the sword of the bold *sicarius*. For, without question, Reginald de Koven, brilliant as his literary, critical, and polemic powers are, is greatest as a composer. He was born in the United States of American parents, and, therefore, in spite of his English university education and German and French musical training, is, in every sense of the word an American composer. But, with no disrespect to the Stars-and-Stripes, be it known that Reginald de Koven has a greater claim on us than that of being merely an American composer. Too many insignificant ditty-and-dance makers wave the national emblem over their twaddle and shout "Make room for the American composer!" As a man de Koven is American; as a composer he is of international repute. His compositions find their place on the programs of every concert hall and his operas go the rounds of all our theaters. It is quite unnecessary for de Koven to do any flag-waving. His compositions are not compelled to beg a hearing on the grounds that they are American. On the contrary, it is the nation that is glad to claim de Koven as an American because he is a distinguished composer.

The achievements of this well known American composer have been, for the greater part, in opera and in song. But with the composer of "Robin Hood" and some twenty or more operas we are not now concerned.

It is as a composer of upwards of three hundred songs that de Koven's place is permanently assured in the Pantheon of American Music. Three hundred songs over and above the solos in his operas! It is difficult to grasp the amount of mere physical labor necessary to write down three hundred songs, to say nothing of the creation of so many melodies. Yet, Reginald de Koven has accomplished this feat and is as full of enthusiasm and musical ideas as ever, and in all probability will greatly augment this total before he finishes the grand Finale and joins the glorious company of old masters.

Historically de Koven's name has a permanent value if only on account of being first on the list of American composers to make a reputation as a popular song writer since the epoch of Stephen Foster's songs of slave days and Root's war songs. The early songs of de Koven were the first American songs since then to sell literally by the million. Such songs as "O Promise Me," "Winter's Lullaby" and "Past and Future," have had a vogue that few songs, past or future, have had or are likely to have. It is interesting to observe that when these songs were published they represented the popular style of the period. Compared with the popular rag-time of today these songs are almost classics. For music has expanded in both directions since the day of "O Promise Me," and though we have a much greater public of culture than we had a quarter of a century since, yet the rag-time was unknown, or at least unpopular, at that period.

Now, while music has expanded in both directions, de Koven has developed in one direction only. The "linked sweetness" of his early popular songs has never degenerated into the kinked fleetness of the ubiquitous drivel that would kill us all with syncope if it had the power to make our heart-beats fit its ragged rhythms. But while de Koven has profited by the influences of the best modern composers, as well as by the natural growth of his own musical mind, he has never forsaken that pre-eminently melodic manner which is as characteristic of his earliest work as of the ultra-modern "Les violons d'Automne"—a superb setting of Verlaine's poem, which the Schirmer house is about to publish. It would be easy to find compositions of much greater harmonic complexity than any of de Koven's most elaborate works. In fact, we often meet with songs by very young composers in which harmonies run riot and discords abound. This kind of harmonic display, while it may impress the unskillful, in Hamlet's words "cannot but make the judicious grieve." Reginald de Koven, on the other hand, invariably makes melody his chief end and aim, incidentally employing har-

mony to heighten the effect of the melody. It need hardly be said that this is the method, not only of the classical masters, but of all the best modern composers as well. The reward of harmonic sobriety is that when a new chord is employed it is doubly effective.

At the end of his setting of Kipling's "Recessional," de Koven has made use of a very rare harmony, which forms with the closing tonic chord a new cadence. Composers and students of musical theory know how very seldom a new cadence is to be found among the countless perfect and plagal cadences which are the common property of all composers. This cadence, notwithstanding its simplicity, is as uncommon as a hand with six fingers.



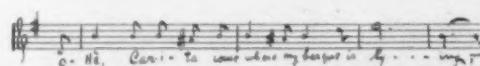
The song "Moonlight," from the series of four called "Love's Dial," begins with four measures of harmony that excites no wonder in the uneducated ear, and yet which is quite an unusual sequence of chords.



This is certainly a very unusual way to begin a composition in G minor. Yet it does not sound in the least far-fetched.

For a rollicking melody devoid of all accessory aids from peculiar harmonies, the gondolier's song "O-Hè Carita," is about as fine a sample as de Koven or any other composer can show. Who, having once heard this melody, can forget it?

And the persistent way the melody of the refrain of this same song haunts the memory is now and then a nuisance when the undivided attention of the mind is required elsewhere.



What is it that makes these simple tunes go broadcast over the land and outlive a thousand younger songs?

It is the quality of vitality which is the birthright of him alone who has been sent into the world to compose music. Schools and conservatories can do wonders to a pupil, but they cannot give the living spark to him who has it not. And it is because of this living spark that de Koven can send song upon song into the world that strain after no effects, that depend on no elaboration of harmony, that are odd with no unusual rhythms.

Of course, on occasion de Koven makes use of varied rhythms and harmonies. He has successfully coped with a number of styles. We have mentioned the popular songs of some twenty years ago. To make clear to our readers the varied styles that de Koven has employed we shall choose a few examples from his extraordinary list, a list that puts him first in the front rank of the most voluminous of American composers. Take, for instance, his art songs, or, as the Germans say, "through-composed" songs, in which style the composer suits his music to the varying emotional phases of the poem and discards all set musical forms. In this class we find such beautiful songs as "There's a Woman Like a Dewdrop" (Schirmer), "How do I Love Thee" (Remick), "Spring's First Kiss" (Remick), Aldrich's "Slumber Song" (Ditson).

In the set of "Five Shakespeare Songs" (John Church), de Koven has caught the spirit of old English melody to an unusual degree, and has kept his harmonies appropriately simple and free from any noticeably modern touch as in the opera "Robin Hood."

In child songs he has been particularly happy. Need we mention more than the five "Songs of Childhood" (John Church) to words by Eugene Field, and the four songs of "Lullaby Land" (Remick)?

If we have any choice among these child songs, probably "Fiddle-Dee-Dee," "Swing High, Swing Low," and "A Drowsy Song" hold first place. There are also a number

of Stevenson lyrics published in a volume in Schirmer's catalogue.

There is another class of song, which we may call the romantic ballad, that has given de Koven scope for a number of great successes,—such as "I Love Thee So" (John Church), "Can I Forget" (Schubert), Sidney Lanier's "A Love Song" (Schirmer), and "For This" (Schirmer).

The sentimental ballads "A Dream of Arcady" (John Church), "Poppies" (Schirmer) and others of that kind are fine examples of a style so eminently suitable to that fluently melodious treatment in which de Koven excels. And yet, when we turn to a class which, for the want of a better name, we shall call Picture Songs, we find this composer of many moods and manner again at his best. It is this skill in treating each poem, situation, story to the kind of music best suited to the occasion that has given Reginald de Koven the extraordinary success he has had in operatic composition. Songs like "O-hè Carita" (John Church), "Fairy Dance," and "In a Garden" (same publisher), and "Love's Dial" (Remick), could not have been written by a man who was unable to see the pictures suggested in the words. That de Koven is able to see these pictures before he writes his music is evident from the fact that he himself wrote the poem of "O-hè Carita," "Abide with Me" (Schirmer), and the famous "Recessional" (John Church) are sufficient evidence, if any is needed, to prove his ability to compose sacred music, as such music is usually called.

In songs with national color we find many fine specimens. We need only name "Moorish Serenade," "Lapp Maiden's Song," "Nita Gitana," "Song of the Nautch Girl," "My Love is Like a Red, Red, Rose," "Norman Cradle-song," "Dutch, Japanese, Norse Lullabies" (all by Schirmer), "Orkney Lullaby," "Nightfall in Dordrecht" (John Church), and "Gypsy Love" (Remick), to get an idea of the great range of national styles de Koven has studied and acquired.

Among the songs in lied form and character we find "The Lily," and "Sleep on, My Heart" (Schirmer), "One Song," "At Twilight," and "Roses" (John Church). In fact there is not a recognized style of song that de Koven has not written numerous examples of, including songs to German and French words. It is hardly too much to say that de Koven writes with as much facility to French as to English lyrics. And it is noticeable that the language has a marked influence on the character of the musical phrase, as might be expected from a composer who well knows the difference between the trochaic language of England and the iambic language of France. The two settings of poems by Verlaine, "L'heure du berger" (Schirmer) and "L'heure exquise," rhapsodie (John Church), as well as "Le fou de Pampelune" are in themselves sufficient proof of this statement.

It is interesting to note that in these three French songs, as well as in "There's a Woman Like a Dewdrop," we find the same instinct for modern harmony that is so characteristic of the last songs from de Koven's pen. It is evident that the rich harmonic texture of "A Bridge of Stars," which is still wet from the press, is no new style put on like a garment over the popular-melody style of the earlier composer. But, whereas, twenty years ago de Koven wrote songs for the million as well as the more artistic recital songs, he has now settled down into a composer of the highest class of art songs in the modern harmonic manner. It is impossible to give satisfactory quotations from either "A Bridge of Stars," or "In Autumn" that would do justice to these songs, and space forbids us to give the songs in their entirety. There is a simple, yet striking sequence of three chords, that characterize "A Bridge of Stars." This little phrase transposed to various keys lends considerable zest to the song:



We must return to the list of earlier songs for a moment. We find, in addition to the works already mentioned, a number of little ballads like "Dainty Dorothea" and "Rosalie" (John Church), and "Little Doris," and "Gavotte in Grey" (Schirmer), and "We'll Cut a Ring from the Moon" (Remick).

In addition to the lullabies mentioned under National Color, there are also "Winter's Lullaby" and "Ferry for Shadowtown" (Schirmer). As examples of the latest phases of Reginald de Koven's musical development we must call attention to the six new songs published this week by Schirmer. Of these six it is possible that "Les Violons d'Automne," a delightful setting of Verlaine's picturesque and fanciful poem, will prove to be the most widely known. The composer has suggested the violin by employing the open fifths of the familiar stringed instrument, but transposed to various keys, and interwoven

with a wealth of harmony that poetically, but not realistically, suggests the violins of Autumn.



These eight new songs, "Chanson de Fortunio," "Les Violons d'Automne," "A Bridge of Stars," "In Autumn," "When Like a Rose," "Three Roses," "The Dewdrop," "Adown the Woodland Way," not only represent the latest development of de Koven's musical thought, but also mark his return to the publishing house of G. Schirmer, Inc., after many years with various publishers at home and abroad.

In closing this brief review of the songs of Reginald de Koven we must repeat that though we are sorry musical journalism has lost the service of a highly cultured critic's pen, music has gained the undivided interest of a more highly dowered composer.

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, November 11, 1911.

Clarence Eddy, the famous organist, opened the week of music at Memorial Hall, his playing of the great organ affording rare delight to a most appreciative and fair sized audience. His program was a very attractive one, well arranged to please every taste. The organ was on its best behavior, not a cipher, not an unruly piston, all in honor of him who with such mastery evoked its most magnificent voices. The chimes were also used with fine effect. Mr. Eddy's registrations and combinations are above criticism and it is piling up superlatives when one attempts to select this or that number for particular mention. The Bach toccata exhibited some fine pedaling, and the "Evening Song" following the toccata was in pleasing contrast. Several novelties appeared on the program which proved very effective for organ, viz., the tone poem "Finlandia," by Sibelius, and the overture to "Euryanthe," the first arranged by H. A. Fricker, the second by Samuel P. Warren. Mr. Eddy also introduced several delightful new things, "Allegro Militaire" (Wolstenholme), "Aubade" (Bernard Johnson), romance in C (Frederick Maxson) and "Concert Caprice" (Edward Kreiser). Mrs. Eddy, who possesses a contralto voice of lovely quality, and whose style and presence are attractive, contributed several fine songs, accompanied by Mr. Eddy at the piano.

The Alice Nielsen Concert Company on Wednesday evening, November 8, quite captivated the audience. Many of the most conservative musicians have not hesitated to pronounce the concert one of the best ever given in the city. Every one of the seven singers was an artist, every number exquisitely done—the "Chansons en crinoline" making a fascinating novelty. Riccardo Martin made hosts of friends and admirers in Columbus, this being his first appearance here. Miss Nielsen is a prime favorite in Columbus, having appeared here in all the light operas in her early repertory, and she also came here when she first appeared in grand opera. Columbus music folk declare that Alice Nielsen has arrived and is an artist to be reckoned with in any company—Europe or America. The contralto, Jeska Swartz; Rodolfo Fornari, baritone; José Mardones, bass; Luigi Cilla, tenor, and Maestro Clandestine, accompanist and director, shared in all the honor and glory of the concert.

The Columbus Symphony Association expects the most successful year in its history, this being the third year this organization will have presented the Cincinnati Symphony Orchestra (Leopold Stokowski, director) in a series of concerts. The first year two concerts were offered, the second year four, and this year four will be given. Madame Samaroﬀ-Stokowski is to be the soloist for the opening concert. This will be her first appearance in Columbus, so the interest waxes warm in anticipation of her playing, perhaps the Liszt E flat concerto, as that seems to be in the air this year. Whatever she plays, however, will be interesting, for Columbus has twice before engaged Madame Samaroﬀ, both times having something unforeseen prevent her from keeping her engagement.

The London Symphony Orchestra, Arthur Nikisch, conductor, is also announced for April. This will be a significant concert, and will be something pleasant to think about near the close of the season.

Frederick Lewis Neddermeyer, for many years one of the best of the local violinists and directors, has organized a symphony orchestra and women's weekly Sunday evening concerts, having already leased the Colonial Theater for that purpose. He states in his announcement that he per-

ceives a growing interest in symphony concerts, and Columbus having many violinists and other instrumentalists who have studied under the best masters in Europe and America, he deems it the proper time to start such an enterprise. An organization similar to this labored to exist for several years, only to pass finally into oblivion, but it may be now, as Mr. Neddermeyer remarks, "that Columbus is ripe for its own symphony orchestra," and he may spell success where others spelled failure.

A sonata evening will be given by John Goodall, violinist, and Frank Murphy, pianist, on the evening of November 28 in the Public Library auditorium. Admission is by invitation only.

Shepardson Glee Club, Marian Rose, director, from the Dennison University at Granville, will be the "guest artists" at the November matinee concert of the Women's Music Club. It is "French Day" and the Shepardson Glee Club will sing Debussy's "Blessed Damsel." Other numbers will be furnished by members of the club, the following musicians being assigned to that day: Mrs. Amor Sharp, soprano; Anna de Milita, harp; Mrs. Reginald L. Hidden, violin; Mabel Rathbun, organ, and Helen Pugh, piano. There was an audience of over 2,500 at the first matinee of the season. There were 3,500 in the audience on opening night, every one on a season ticket, as not one single admission was sold.

A party of Columbus people will attend the short season of grand opera in Cleveland, November 20 and 21, by the Chicago Opera Company. Mary Garden in "Thais," "Hansel and Gretel," "The Secret of Suzanne" and Tetrazzini in "Lucia" are the attractions.

Harold Bauer's piano recital Tuesday evening will be a gala event. Orders have been received from many adjoining towns and cities. His program is a very inviting one. Here it is: Prelude and fugue in E minor, Mendelssohn; sonata in F major, Mozart; "Etudes Symphoniques," Schumann; nocturne in E, etudes, op. 3, 1-2, 11, 12, Chopin; melody, Gluck-Sgambati, and "Mephisto Waltz," Liszt.

ELLA MAY SMITH.

LATER CHICAGO NEWS.

CHICAGO, Ill., November 12, 1911.

Fannie Bloomfield Zeisler made her first and only appearance in recital, before departing for her concert trip in Europe, this afternoon at the Studebaker Theater, under F. Wight Neumann's direction. The theater was crowded with friends and admirers of this famous Chicago artist, who lavished floral tributes and applause for her beautiful playing of each number on the program. The recital opened with Beethoven's sonata, op. 111, which was given a masterly reading by the artist, then followed the Brahms rhapsodie, No. 4, from op. 119, and two Chopin selections, all done with the excellent technic and beautiful interpretations that we have come to take as a matter of course from Mrs. Zeisler, who has become endeared to the Chicago public from long association.

After the Chopin number the artist responded with an encore, as the insistent applause did not subside until she reappeared at the piano. Two Schumann numbers, contributions from Scott, Hadley and Chevillard formed the second group, and the Liszt rhapsodie, No. 12, concluded an afternoon of piano playing not to be forgotten.

Mrs. Zeisler's program was a tremendous one and after the many numbers inscribed at the conclusion she was forced to give another encore. ANNETTE K. DEVRIES.

St. Mark's Hospital Benefit.

One of the principal concerts of the year in New York is that given for the benefit of St. Mark's Hospital. This year the event takes place in Carnegie Hall, Saturday evening, December 1. Among those engaged for this evening are: Adele Kruger, soprano; Heinrich Meyn, baritone; Sigismund Stojowski, Polish pianist-composer, and the New York Symphony Orchestra.

Sherwood-Newkirk and Olive Mead.

Lillian Sherwood-Newkirk will present her pupils in a concert at the Waldorf-Astoria Hotel, New York City, Wednesday evening, November 22, at which the singers will be assisted by the Olive Mead Quartet. Madame Sherwood-Newkirk is noted for giving dignified pupils' concerts. Her pupils are singing in church choirs, concerts, light and grand opera.

Meyn Recital at MacDowell Club.

Heinrich Meyn, the baritone, is to give two recitals in the hall of the MacDowell Club, 108 West Fifty-fifth street, Monday evening, November 27, and Friday evening, December 8. The first evening Mr. Meyn will give a French program and the second night he will include eight lieder by Brahms and two groups of songs by American composers.

OBITUARY

E. Aline Osgood-Dexter.

Mrs. E. Milton Dexter, whose death occurred at her home in Philadelphia on November 8, will be well remembered by the musical world of yesterday as Mrs. E. Aline Osgood, a famous oratorio and concert singer of two decades ago.

Mrs. Osgood, who was a native of Boston, when barely beyond her girlhood traveled with the Mendelssohn Quintet Club when Wulf Fries was the cellist. Her earliest successes were made in London, where for a period of ten years she figured in the principal musical events. Sir Frederick Cowen and Dudley Buck dedicated their compositions to her. She was one of the favored American singers commanded to appear before Queen Victoria, from whom she asked and obtained permission to abjure the conventional décolleté court costume for a high neck gown.

In oratorio Mrs. Osgood was conceded to be one of the greatest artists of the day. Her voice was mezzo soprano of wide range and dramatic color. Great surgeons pronounced her throat one of the most perfect in structure for the production of tone. She made several tours of her own country, twice with Theodore Thomas. Shortly after her marriage to E. Milton Dexter of Philadelphia she retired from professional life.

Mrs. Dexter was the associate of Madame Patti in concert work, the contemporary and close friend of Lillian Nordica, and a frequenter of Madame Modjeska's Sunday salons in London in the old days, where Madge Kendall and other distinguished men and women of the day delighted to assemble. Though her appearances in public were rare in recent years, Mrs. Dexter always retained a lively interest in musical affairs. Though the beauty of her voice remained undimmed, she maintained that a singer should retire in her zenith.

Edmund Schuecker.

It was reported in Philadelphia last week that Edmund Schuecker, the harpist, well known in that city, died suddenly in Kreuzbach, Germany, last Thursday. Mr. Schuecker has played in several orchestras in this country, including the Metropolitan Opera House. His son, Joseph, and his brother, Heinrich, are also prominent harpists. The son until quite recently played with the Philadelphia Orchestra, and formerly with the Pittsburgh Symphony Orchestra. The brother is the harpist of the Boston Symphony Orchestra. Edmund Schuecker returned to Germany last year when his health failed him. He was famous in that country before coming to America. As far back as 1888 he was created court harpist by Grand Ernest of Saxony.

Raleigh Auditorium.

The dedicatory exercises of the new Raleigh (N. C.) Auditorium took place on October 17. This was followed by a North Carolina concert on October 18, a grand concert on October 19 and the grand marshal's ball on October 20. Addresses were made by the chairman of the municipal building committee, the Mayor, the Governor, the president of the Chamber of Commerce and other well known men. The Raleigh Choral Society, the third Regiment Band, Victor's Venetian Band, St. Mary's Orchestra, and a number of prominent soloists took part.

Ovation for Spalding in Buffalo.

(By Telegraph.)

BUFFALO, November 13, 1911.

Albert Spalding, the American violinist, received a big ovation in Convention Hall tonight (Monday). He was recalled many times and added encores amid great enthusiasm. The Gounod "Ave Maria," with Madame Maconda essaying the vocal part, and William Gomph at the organ, had to be repeated. Mr. Spalding then closed the concert by playing two additional numbers.

VIRGINIA KEENE.

Allentown Musical Club.

The Musical Club of Allentown, Pa., has issued a prospectus setting forth its plans for the coming season. A series of musicales will be given, each being devoted to some particular opera and a well known composer. The officers are: Mrs. Charles D. Shady, president; Mary Detwiller, vice-president; Mrs. Joseph Sieger, secretary and treasurer; Clara Hess, librarian.

Alice Garrigue Mott's Pupil.

Margaret Talman Sterling, soprano, who has been studying with Alice Garrigue Mott since last December, gave a successful recital in Detroit, November 9.

MUSIC IN JOPLIN.

JOPLIN, Mo., November 6, 1911.

Sorrentino and his Banda Rosa appeared at the New Club Theater September 20, matinee and evening.

The first event of the High School Lecture Course was a concert by the Orphean Male Quartet.

Olive Smith, a well known local soprano, left recently for New York City, where she again joins the Margaret Smith Recital Company, for a ten weeks' tour of the South and East under the management of the Central Lyceum Bureau.

Emil Liebling will appear in afternoon and evening lecture-recitals at Oswego, Kan., December 8, and in this city on December 9.

Oscar Wagner, a very promising young pianist of this city, spent his summer vacation with relatives in McConnelville, Ohio. As a diversion from the usual round of

vacation dissipation he appeared with marked success on the Chautauqua programs of that city.

The Ladies' Euterpean Club, Mrs. F. Jess Newton, conductor, began regular rehearsals last week.

The Apollo Club, of this city, has organized for its ninth consecutive season of work by electing the following officers: President, W. L. Chaney; vice-president, Paul Kelly; secretary and treasurer, F. W. Manchester; conductor, F. B. Rogers. Directors—M. J. Conley, O. H. Gentry, D. K. Wenrich, H. C. Douglas and F. K. Eberlein. Music Committee, F. W. Browne, chairman. This club is well and favorably known throughout this community, as standard works for men's voices are presented in a series of concerts each season.

J. B. VAN DEVENTER.

Heinemann Back for Tour.

Alexander Heinemann, the German lieder singer, returned to America last Monday on the steamer George Washington. The singer begins his season with the New

York Arion and then he goes to the Middle West to appear with the Singers' Club of Cleveland and the Deutscher Club of Milwaukee. He is to give recitals in New York, Chicago, St. Louis, Baltimore (Peabody and also Woman's Club of Baltimore), and many other towns. April and May will be spent on the Pacific Coast, where Mr. Heinemann has fifteen dates closed.

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